

# DOWN BEAT

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WOODY HERMAN, whose band broke records at Reno's New Golden Bank Club in recent engagement, is shown serenading the Terry True Dancers backstage between shows. The Herman Herd, which drew critical raves, also registered strong with Reno night-clubbers.

## He Doubles

Boston—Radio dial twirling provided a new height in confusion here last month. Norm Prescott of WORL was extolling the money-saving opportunity afforded by his client who could restyle an old fur coat into a gorgeous new-looking creation at a fraction of the cost of a new one. "Why buy a new one when your old one will look like new?" he asked.

Simultaneously, on WHDH Norm Prescott was whirling on a transcription that told the tale of buying a new fur garment with beauty "... for years to come. Don't take chances with a restyling job. Get yourself a brand new fur and feel safe."

## Chicago Theater Drops Vaude

Chicago—With the dropping of stage shows from the Chicago theater to feature only Judy Garland's *A Star Is Born*, there is not one major film house now in the United States with regular stage shows.

Although the Paramount in New York is planning for shows for Thanksgiving and the Christmas holidays, they are one-shot affairs and are not expected to continue. The Apollo in New York has not been on a regular schedule of late. The Olympia, Miami, uses a few semi-name singers, but it's mainly straight vaude turns.

The Regal, on Chicago's south side, which had been using stage shows about once a month, so far has no bookings for the fall. Last stage show at the Chicago was headlined by the McGuire Sisters, and started a three-week run Sept. 23.

## 'Down Beat's' 18th Annual Readers' Poll Begins

The public, always the final judge of performers, gets its say again, as *Down Beat's* 18th annual readers' poll gets under way.

The poll, to determine favorite instrumentalists and singers, begins with this issue and will continue through midnight, Nov. 19. Votes, as always, may be cast only on ballots clipped from *Down Beat*, with ballots appearing in the issues of Nov. 3 and 17, as well as in this issue.

One change has been made in the classifications on this year's ballot. The "record of the year" category has been dropped, and in its place, readers of this magazine will be asked to select the record personality of the year in four divisions—pops, jazz, Latin-American, and rhythm-blues.

### Hall Of Fame Award

The 1954 poll will mark the third time that *Down Beat* readers will

## Poll Ballot Is On Page 23

name someone to its Hall of Fame. Earlier winners—Louis Armstrong (1952) and Glenn Miller (1953)—are ineligible for this honor, which, once again, will be conferred upon "the person who has contributed the most to music in the 20th century." This category is the only one not limited to living persons, and, in addition, is not confined to performers.

Since the *Down Beat* readers' poll was inaugurated in 1936, various changes have been made in classifications to keep abreast of the constantly shifting sands of the music world. Early polls listed separate categories for swing and sweet bands; this year's voting, following a policy begun in 1953, will determine best orks in the dance and jazz divisions.

### Four Singers' Divisions

Also, in the early years, there were no distinctions between band vocalists and soloists. This year, as has been the practice since 1943, *Down Beat* readers will select best male and female vocalists in two divisions—soloists and singers with bands.

The heart of the poll, however—the all-star band—is always with us. All the instrumentalists' categories listed last year are again included, making 13 sidemen in all—trumpeter, trombonist, altoist, tenorist, baritone saxist, clarinetist, pianist, bassist, drummer, guitarist, vibist, accordionist, plus one other star on any other instrument not covered in the standard listings. In addition to dance and jazz band categories and the four vocal winners' classifications, there are places for best small combo, vocal group, and arranger.

Winners will be announced in the Dec. 29 issue of *Down Beat*. As always, votes will be screened carefully and only one ballot counted from each voter. No ballots will be counted if they are postmarked later than midnight, Friday, Nov. 19.

## Brubeck, Dave, Is Campus Fave

New York—According to present plans, Dave Brubeck's quartet will henceforth play only a limited number of club dates in the east, though the unit will continue to play extended engagements at clubs on the west coast (the home of the group's members). Brubeck's main concentration in the east will be on college and other concerts because of the unprecedented demand for his quartet on campuses throughout the country, and also because Brubeck feels that the college audience has been vitally important in his popularity.

This information was conveyed by Larry Bennett of the Associated Booking Corp. Bennett reports that no act in his booking experience has ever been responsible for the quantity of letters he has received from college associations wanting to engage Brubeck for a concert. "Some of these colleges I've never even heard of," says Bennett. "Dave is the vogue among American college kids today."

It was learned that the three clubs Brubeck does plan to play east of the Mississippi are Basin Street in New York; Storyville in Boston; and the Blue Note in Chicago. Several European projects for Brubeck also are in the offing, meanwhile, but nothing specific has been set as yet.

## Ralph Flanagan Breaks The Ice

New York—When Ralph Flanagan opened the Terrace Room of the Hotel New Yorker Sept. 15, the ice was literally as well as symbolically broken for the return of big bands to what used to be a top location spot. For the past few years, the New Yorker had frozen an ice show into that room, and Flanagan's band was the first to dislodge it.

Also important to Flanagan and the band business in general is the ABC-TV *Let's Dance* show, which emanates from the Terrace Room every Saturday from 8 to 8:30 p.m. EDT and the Aragon ballroom in Chicago from 8:30 to 9 p.m. EDT. Program is being jointly produced by the network and General Artists Corp. There'll be name guest talent each week, as well as the Flanagan entourage. Julius La Rosa helped premiere the first program (Sept. 18) while on the same date, June Valli appeared with the Art Mooney orchestra from the Aragon.

The network TV series (Flanagan has 13 weeks out of New York and Mooney is in for the first four from the Aragon) includes audience participation features—*Sing a Song for TV* at the Terrace Room and *Dance for TV* at the Aragon. The New Yorker has constructed a new dance floor for the Terrace Room with a new bandstand and lighting system especially designed for television.

## 'Biggest Show' Ready To Go

New York—The "Biggest Show of '54," a Gale Agency production, will star Peggy Lee, Billy Eckstine, the Pete Rugolo orchestra, the Drifters, the Slate Brothers, George Kirby, the Three Arnauts, and Harold King. Tour begins in Norfolk Oct. 15 and closes in Detroit Nov. 15.

## Mambo Package With 40 Artists Will Tour

New York—The biggest mambo spectacle yet, a package consisting of more than 40 artists, is scheduled to tour the country for eight weeks. The first booking is in Carnegie hall Oct. 22. Headed by Joe Loco and his quintet, the artists include Machito and his orchestra, Facundo Rivero quintet, singer Carlos Ramirez, Mexican comic Tun-Tun, dancers Horatio and Lana, Barry and Tybee, the Mambo Aces, and other dance teams.

Mambo stars from Mexico, Puerto Rico and the west coast also have been signed for the tour. The attraction is promoted by George Goldner, president of Tico records, and Irving Schacht. Shaw Artists Corp. is booking the show. The talent is supplied by Mercury Artists.

Norman Granz, the jazz impresario, will sponsor 20 of these shows.

Among the major cities the show has been booked into are Boston, Philadelphia, Chicago, St. Louis, Cleveland, Washington, Baltimore, Detroit, Pittsburgh, and Los Angeles.

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## Auld Running Hollywood Spot

Hollywood—Georgie Auld has taken over operation of Billy Snyder's Melody room, Sunset Strip club, and plans to operate it as a de luxe jazz spot.

Opening attractions, under Auld's management, were the Red Norvo trio, with Tal Farlow, and Laurindo Almeida, who alternated with the trio as guitar soloist.

Auld is to appear as host, emcee, and occasional soloist himself, as he did when he operated Tin Pan Alley in New York some years ago.

## Baker Stays In The East

New York—Chet Baker's quartet, currently playing a return date at the Blue Note in Philadelphia, moves to the Celebrity club in Providence for a week on Oct. 11 opposite the Terry Gibbs quartet. The next week, Chet will be at Boston's Storyville, then he moves to Birdland from Oct. 28 to Nov. 17. Both these also are return dates.

The Bakermen move on to the Comedy club in Baltimore for a week Nov. 23 and are back at the Blue Note in Philadelphia Dec. 5.

## Brad Gowans, 50, Dies Of Cancer In North Hollywood

Hollywood—Brad Gowans, one of music's colorful personalities and a veteran jazz star of the neo-Dixieland era, died of cancer in his home in North Hollywood Sept. 8. Gowans, 50, played clarinet, trumpet, and several other instruments but was best known for his work on an instrument he designed himself—a combination valve and slide trombone believed to be the only one of its kind.

His last engagement was with Ed Skrivane's Sextet from Hunger, with which he appeared at the El Cortez in Las Vegas from April, 1953, to April, 1954.

It was there last January that the disease struck him. Following an exploratory operation which revealed that his case was hopeless, musicians and entertainers in Las Vegas staged a big benefit for him, after which he showed a surprising degree of improvement. He was able to return to the band and stayed until the end of the engagement, April 7.

Gowans was born in a small town in Massachusetts and, like many other jazz men of the era, was largely self-taught.

As a youngster he became something of a disciple and protégé of Eddie Edwards, trombonist with the Original Dixieland Jazz band, and as such was one of the last surviving links with the band that, for better or worse, put the word jazz in the American and other languages. Gowans exchanged letters with Edwards up to shortly before his death.

Among Gowans' last major contribution to jazz was an album, *Brad Gowans New York Nine*, he did for RCA-Victor about six years ago but which was not released until early this year.

## Kitty Kallen Tour Set

New York—Kitty Kallen will embark on tour of one-niters with a name band, which has not yet been selected. The tour will start Nov. 12 in Cincinnati and will go through the midwest and southwest, ending in Texas Nov. 28.

## Jersey City Gets A New Ballroom

New York—Another sign of what many observers regard as the return of the band business is the opening of a new ballroom, re-decorated by Russell Patterson, in Jersey City. It's the first new dancing arena in that area in some time, and provides a long-needed bandstop in that otherwise sparse territory. Room has 3,000 square feet of dancing space, new lights, three stages, bars, lounges, and a special sound system.

Billy May's orchestra under the direction of Sam Donahue opened the ballroom Sept. 25. Ray Anthony is due some time in the season, but at presstime, a definite date had not yet been set. Harry Genet books for the hall.

## Judges Now Balloting On Song Contest Top Tunes

Chicago—Due to the huge number of entries in *Down Beat's* conducted songwriting contest—by far exceeding expectations—going has been slow in the completion of judging. The tunes have now been reduced to 18, and each of the judges is carefully going over these to make his final selections.

The results will be published as soon as results are known. First prize winner will have his song published by Broadcast Music, Inc., will have it recorded by the Ralph Marterie orchestra on Mercury Records and by an artist of the company's choice on Label X.

First, second, and third places will receive a Kelton Cambridge model console hi-fi set. In addition, Moonlight, Starlight, and Windy City Music each will publish one of the 18 top songs now in the judges' hands.

Here is the board of judges:

Art Talmadge, Mercury; Hugo Winterhalter, Victor; Harry Myerson, MGM; Alan Livingston, Capitol; Paul Weston, Columbia; Milt Gabler, Decca, and Julie Stearns, BMI.





Stan Wilson

## Stan Wilson Sings Of All Kinds Of Folks—Even Pop

By JACK TRACY

A mustached young man with the build of a pro football halfback and the voice of a wandering balladeer is beginning to muscle his way into the top ranks of niter folk singers, now consisting chiefly of Josh White, Harry Belafonte, and Burl Ives. His name is Stan Wilson, and we first heard of him when two LPs from a company called Cavalier arrived in *Down Beat's* office for review about four months ago.

They were accepted most warmly by our reviewing staff, with special mention being made of Stan's talent for singing calypsos in authentic fashion.

It was not long after this that Wilson made an appearance at Chicago's Black Orchid, a niter of New York's Blue Angel type, on a bill that headlined Felicia Sanders

and also featured a hypnotist named Arthur Ellen.

### It Wouldn't Be True

It would sound inspiring, but it would be untrue to say that Stan completely fractured the Windy City's cafe society and was immediately signed for a return appearance at doubled salary.

But he did win warm receptions at nearly every show and made many persons conscious of his name through ingratiating performances, excellent stage personality, and good material, including those clever and sometimes uproarious calypsos, familiar folk items like *John Henry*, and even "pop" tunes like *Mona Lisa* and *High Noon*.

"You know," he said one afternoon during that engagement "sometimes people come up to me and say they don't think I'm keeping to tradition when I sing *High Noon* and *Riders in the Sky*—songs like that.

### Isn't Only Old Songs

"But folk music isn't only old songs—it's the music of everybody and can be written today as well as in 1856. I like to tell a story when I sing, and I think I'm being true to my music when I sing any song that does."

His best story-telling songs are the calypsos—the story about a young man's romance with a *Tongue Tied Baby*, another called *Bing Crosby*; the tale of how you always should marry a woman uglier than you, and more. Where, we wondered, did he get them?

"Mostly from old records," he said. "Things by Sir Lancelot and people like that. He was the greatest one of them all, you know—Sir Lancelot. I heard that he's dead now."

### 'A Wonderful Man'

"I spent some time with him when he was in this country a few years ago. He was a wonderful man, and he made me feel very proud when he told me that I was the only person he'd heard, except for natives, who played authentic calypso rhythm. There's kind of a trick to it. Let me show you."

He picked up his guitar and demonstrated by strumming a calypso rhythm, using his pick hand also to establish a rhythm pattern by slapping his palm across the strings somewhere in the vicinity of the second and fourth beats of every bar.

"You know what one of my ambitions is?" he asked suddenly. "I'd like to play a concert in Sydney, Australia. When I was in the navy during the war, I was on a troopship that hauled soldiers to Australia. Four of us got together and formed a quartet, and when we'd

## Pops' Policy

New York—Newest variation on that venerable New Orleans standard, *When the Saints Go Marching In*, was provided by Louis Armstrong during his recent Basin Street engagement. In the midst of a fervent vocal, Louis caroled hopefully, "Yes, I would like to hit that number—when the saints go marching in!"

get to Sydney, we'd sing at non-com's clubs and parties and stuff.

### 'Met A Lot Of People'

"We met a lot of people over there, and they were just wonderful to us. I'll never forget the last time we left. A lot of people were at the boat seeing off friends and sweethearts, and we were pretty sad to leave, even though we were going home."

"It was about the time *Hey Bob a Re-Bop* was getting popular in the States, and we had brought it to Australia. They used to love the song. Well, when we left, and the ship left the dock, they began singing *Hey Bob a Re-Bop*. We could hear it across the water long after we couldn't make out the people at the dock anymore. It was pretty touching. I'd sure like to go back there some day and sing for them at a concert."

It may not be a very far-fetched ambition. Stan's career is proceeding very satisfactorily after getting its start at a tiny San Francisco club called the Hungry "i" about three years ago.

### Works Weekends

He began working weekends, then the week through, and soon had the place packed nightly. The club finally moved to new and luxurious quarters when it became too small to accommodate all its business.

"We sort of grew up together," Wilson says of it.

His LPs on Cavalier became ideal media for agents to use in selling him to club owners, and he began a string of dates that took him as far east as Chicago and included appearances at Reno's Riverside hotel, Milwaukee's Towne room, and a scheduled Las Vegas appearance in November.

Now he's on the Clef label, becoming the first artist in Norman Granz' projected folk song series.

## Radio & TV

# Vaughn Monroe Show Is Nice For The Old Folks

Drama and vaudeville being what they are on television, we should be grateful for whatever musical shows happen to be tossed our way.

The *Vaughn Monroe Show* is a nice item for the old folks. It's the sort of show that sets them clucking approval: "Now isn't he nice?"

On the latest show we watched, Vaughn wore a wrinkled old suit-jacket that lacked only leather elbow pads. He sang very easily and comfortably and even a little less nasally than in years past. Vaughn's role for this 15 minutes was that of a father of a couple of mischievous kids. The set was the front porch of an old house.

The virtues of the program were the smooth production and the generally pleasant, unhurried air. It was practically all music and no talk, with good backing from Richard Hayman's orchestra and the Satisfiers.

The vices were the standard clichés which afflict about 90 percent of the assembly line television shows. There was the stereotyped teenaged girl who exists only in the minds of theatrical producers. She starts every sentence with "Jeepers." Jeepers.

What TV musical is complete without this line or a variation: Vaughn (to wife) "I wouldn't worry about the boy, Becaaaaaa (a-one, two, three music) The kids are the lustiest, the girls are the bestest, the folks are the trustiest..." Vaughn substituted something about goats or trees for the girls.

If the *Vaughn Monroe Show* isn't the most exciting thing in TV musicals, at least it is in good taste and caters to the wants of the conservative members of the TV audience. Inasmuch as we have done, and will do, plenty of howling for the minority groups of audiences, we wish it a long and pleasant life on television—if it's still on.

The *Jo Stafford Show* (these titles aren't very imaginative) is directed toward the masses. Whereas Vaughn trod slightly off the beaten path with *I'm in Love with Miss Logan*, Miss Stafford played it safe—*Zing! Went the Strings of My Heart*; *Little Shoemaker*, and so on.

The first time we watched the *Jo Stafford Show* a year or so ago, we kicked the set to try to get it back in focus. Well, Miss Stafford is still out of focus. Apparently that's the Hollywood treatment, presumed either to make everything dreamy or else hide some defects in the scenery.

The commercials come in sharp enough. The fog comes into the studio whenever the camera goes on the star. The Hollywood TV photography can frequently be identified through this misty, unreal picture quality, and the constant presence of a frame of veils, branches, flowers, or driftwood.

All this doesn't have much to do with Jo Stafford's music.

Miss Stafford has been singing about the same way for 10 years or so, and there isn't much else to report. *Little Shoemaker* is more palatable on TV when puppets are used.

Miss Stafford is pleasant, and all in all there isn't much difference in projection, presentation, or inspiration between the *Jo Stafford Show*, the *Patti Page Show*, the *Jane Pickens Show*, the *Jane Froman Show*, or what have you.

Dinah Shore's laurels are safe.

## New Girl Singer Offers Tribute To Phil Moore

New York—An interview with a rising young recording star centers, as a matter of course, on the life, loves, hopes, and expected earnings of the young hopeful in question. Not so with Eileen Todd, a recent addition to Coral's talent arsenal.

The articulate Miss Todd would rather talk about her coach, the diversified Phil Moore, and describe his Pygmalion-like skill at sculpting professionals out of unformed enthusiasts.

Phil happened in at the Stagecoach Inn in New Jersey over a year ago, and caught Miss Todd's fledgling act. Eileen had studied classical voice at the New England Conservatory of Music, worked with the dance band at the pop school there, won a *Godfrey Talent Scouts* show in 1951, and had garnered a radio show on WNJR in Newark. She'd also been playing a circuit of clubs, but she still lacked the individualized identification that would lead to a record contract with a major company and a shot at the lush lands of TV and the top clubs.

### Benefited Many

Phil Moore thought Eileen had the potential, and he decided to coach her. In the past, the skilled imagination of Mr. Moore has benefited Lena Horne, Dorothy Dandridge, Julie Wilson, Georgia Gibbs, and Joyce Bryant for a time. He coached Ava Gardner for her singing role in *Showboat* and Marilyn Monroe for her vocalizing in *Gentlemen Prefer Blondes*. Phil also recently aided Ann Crowley in devising her night club act, and has been completing a symphonic opera on the coast. Also to his credit have been continually tasteful arrangements and backgrounds for many performers; the hit song,

in itself. The idea is to evolve constantly through the experience of working on the floor and through your growth as a person. You get to feel whether the audience wants more of a certain part of you at this point of the act and more of another aspect of your personality at a later point.

"Hand gestures are always a problem to a new performer. Phil feels that if you begin to really feel your material vocally and with your face, the other gestures will fall into place. It'll depend on whether you're doing things that are right for you. There's a matter of body control, too. I had had trouble with my hands—I either waved them too much or held them in tight so as not to wave them. Well, this winter I took dancing lessons, and after much limbering up that way, I got my body to move with ease, and everything else fell into place.

"Phil stresses the fact," continued his enthusiastic pupil, "that every movement and gesture should mean something. There shouldn't be so much movement that you forget what the person is singing."

"The kind of music you sing all depends on what you're trying to project. If you're trying to project a great voice, it'll be a different kind of music from the music you should use if you're primarily selling a personality. For myself, I'm trying to project warmth, sincerity, and sock emotion. What I feel, I feel very strongly, and that's the way I sing. As I evolve, therefore, audiences will not be indifferent to me. Either they'll dig me very much or not at all. What I'm selling is a definite, strong personality."

"So you can see," Miss Todd said as she rose to leave, "why I spend so much time talking about my teachers. Whether I turn into a success depends on me, but without the coaching I've had, I wouldn't be in a position to make a real try."

### Skeleton Act

"In guiding your choice of material, Phil points out that it depends on what you eventually want to project on the floor. Phil has written what we call a skeleton act for me. If I'm any kind of performer, I'll outgrow everything in that act in three months. He wants the people he works with to go on growing as performers. Working up an act, therefore, is not an end result

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# Ballroom Men Name Marterie, Brown, Lombardo Top Leaders

Results of the second annual Ballroom Operators poll, conducted by *Down Beat* in cooperation with the National Ballroom Operators Association, prove that the accent now is on danceable music and that bands which supply this again are finding favor throughout the country.

Les Brown moved into first place in the favorite swing band category, and last year's winner, Ray Anthony, tied with Ralph Marterie for second.

Marterie, who last year placed first as the most promising new swing band, moved into the high ranks of established groups in this year's balloting, being the only band to place in three separate categories—second among swing bands, fifth in sweet bands, and first as favorite instrumental leader.

## Elgart Band Cited

In line with the emphasis on dancing, was the band named as the most promising new swing group this year, Les Elgart. This new aggregation has stressed danceable tunes and although only in action since last April, held a commanding lead in its classification.

Guy Lombardo again took honors in the sweet band voting, while Ernie Rudy, who tied for fifth place last year, was named the most promising of the sweet groups touring the ballrooms.

Hank Thompson, who stepped up his ballroom dates this year, was the winner in his category, repeating his 1953 success, with Pee Wee King a close runner-up. In the polka classification, Whoopie John took over the top spot from Frank Yankovic, with the Six Fat Dutchmen running a close third.

## New Classification

Included for the first time this year in the poll was a Latin Ameri-

can class, with Perez Prado getting a close decision for the top spot over Xavier Cugat. In this grouping, too, the influence of dancing was felt, with the mambo now considered one of the top attractions with dancers around the country.

Eddy Howard, out of action much of the year recuperating from a heart attack, was the winner in the favorite singing leader group, with Vaughn Monroe, who is no longer fronting his own band, showing enough strength to move into second place.

Another of the important newcomers in the poll this year was the Commanders band, with Eddie Grady, which held down second place, behind Elgart, in the most promising new swing band class. This group also got a late start in the ballrooms but took the fancy of the dancers and operators alike.

Results of the poll, naming the top five contestants only in each group, are as follows:

## Swing Band

- 1—Les Brown
- 2—Ray Anthony
- 3—Ralph Marterie
- 4—Woody Herman
- 5—Billy May (with Sam Donahue)

## Sweet Band

- 1—Guy Lombardo
- 2—Jan Garber
- 3—Dick Jurgens
- 4—Lawrence Welk
- 5—Ralph Marterie

## Western Band

- 1—Hank Thompson
- 2—Pee Wee King
- 3—Leo Graco
- 4—Spade Cooley
- 5—Tom Owens

## Latin American Band

- 1—Perez Prado
- 2—Xavier Cugat

- 3—Humberto Morales
- 4—Noro Morales
- 5—Carlos Molina

## Polka Band

- 1—Whoopie John
- 2—Frank Yankovic
- 3—Six Fat Dutchmen
- 4—The Vikings
- 5—Eddie Skeets

## Favorite Instrumental Leader

- 1—Ralph Marterie
- 2—Harry James
- 3—Tommy Dorsey
- 4—Sam Donahue
- 5—Jimmy Dorsey

## Best Show Band

- 1—Lawrence Welk
- 2—Dick Jurgens
- 3—Louis Armstrong
- 4—Dorsey Brothers
- 5—Teddy Phillips

## Favorite Singing Leader

- 1—Eddy Howard
- 2—Vaughn Monroe
- 3—Tiny Hill
- 4—Chuck Foster
- 5—Russ Carlyle

## Most Promising Swing Band

- 1—Les Elgart
- 2—The Commanders
- 3—Billy May (with Sam Donahue)
- 4—Buddy Morrow
- 5—Dan Belloc

## Most Promising Sweet Band

- 1—Ernie Rudy
- 2—Jimmy Palmer
- 3—Teddy Phillips
- 4—Ray Pearl
- 5—Russ Carlyle

## Dixie Jubilee All Set Again

Hollywood—A total of 58 musicians ranging in age from comparative youngsters to oldtimers of another era will assemble at the Shrine Auditorium on the night of Oct. 15 for what has become to many the biggest musical event of the year—the Seventh Annual Dixieland Jubilee. The lineup, as announced by impresarios Frank Bull and Gene Norman, and in order of appearance:

Ed Skrivane's "Sextet from Hunger," the Okefenokee Jug Band, Rosie McHargue and his "Ragtimers," George Lewis and band from New Orleans, the re-assembled Firehouse Five Plus Two (now including Joe Darensbourg on clarinet), Johnny St. Cyr (from Armstrong's original "Hot Five") with a quartet, Pete Daily and band, and—this year's big special attraction—Bugle Sam DeKemel, the New Orleans tamale vender who blew himself into the jazz tradition on a World War I army bugle.

Bugle Sam will appear with a group made up partially of New Orleans importations, including Jack Delaney (trombone) and Raymond Burke (clarinet), plus a number of local two-beat troupers.

## Didn't Swing

Edinburgh, Scotland—Pianist Arthur Rubinstein, reported *Melody Maker*, during a press conference held at the Edinburgh festival, was protesting what he terms "jazz" adaptations of the classics.

Rubinstein claimed that persons are getting used to major classical compositions only in those adaptations.

Rubinstein capped his plea with the story of the New Yorker who listened to a Rubinstein recording of the Tchaikovsky Concerto and told the clerk he wouldn't buy it.

"I don't like the arrangement," said the customer.

## Strictly Ad Lib

### NEW YORK

**ON STAGE:** When Mary Martin's Peter Pan vehicle opens here Oct. 20, there'll be seven new songs with music by Jule Styne and lyrics by Betty Comden and Adolph Green . . . A bus-and-truck tour of Oklahoma! has begun that will cover 140 towns in the United States and Canada. Bridgeport, Conn. was the kickoff city and declared a Richard Rogers Day . . . House of Flowers, starring Pearl Bailey, opens at the Alvin Dec. 23.

**ENTERTAINMENT-IN-THE-ROUND:** Johnnie Ray rebooked into the Latin Quarter Jan. 2, and he'll be in England again next year . . . Charles Brown and Ruth Brown began a southern tour Oct. 1 in their first co-appearance . . . Billy Ward and his Dominoes have been signed again for the seven-day Michigan State Fair next fall and also for the 10-day Michigan auto show this January . . . Irving Fields and his trio have an extended engagement at the Park Sheraton's Mermaid Room . . . Eddie Grady, whose Commanders opened at Frank Dailey's Meadowbrook in September, was a drummer at the age of 4 on Nick Kenny's WMCA Children's Hour . . . Signs of the mambo times: Victor alone expects to gross \$5,000,000 on mambo records before the end of this year.

**JAZZ:** Gerry Mulligan played a week in Basin Street with two personnel changes. Denzil Best was on drums, but Frank Isola is expected back. New Mulligan trumpet player is Jon Eardley, whom Mulligan had heard at the Open Door . . . At presstime, Charlie Parker, Benny Green, Sarah Vaughan, and Illinois Jacquet were to tour Europe Oct. 2 to 22 . . . Duke Ellington is set to appear at the Torchlighting Ceremony for the United Foundation in Detroit Oct. 18 . . . Marian McPartland is back from England and at the Hickory House with Bill Crow and Joe Morello . . . Jimmy McPartland is again heading one of the regular bands at the Metropole. Red Allen has the other. Newly added to the Metropole roster are the Conrad Janis band and Tony Parenti's trio with Joe Sullivan and Zutty Singleton. Also heading a trio there is Bud Freeman.

Billy Taylor's trio will go into the Embers in mid-October for a four-week minimum engagement . . . Don Shirley duo was held over at the Embers after an all-summer run . . . Jack Teagarden was held over at Basin Street through Lionel Hampton's two-weeker . . . Al Haig has been working with the Bill McCune band at the Hotel Astor . . . Bingie Madison, a longtime jazzman who used to play with Louis Armstrong, is at the Tango Palace Dance Hall.

**RECORDS, RADIO, AND TV:** Mercury signed the Timmie Rogers band "the only band in existence that consists of five musicians, six singers, and one comedian" . . . Victor signed singer Wanda Merrill . . . MGM has a sound track album from Brigadoon . . . When the Steve Allen show went network Sept. 27, Skitch Henderson replaced the crisp Bobby Byrne band (why?) . . . Jill Corey is the regular singer on CBS radio's Stop the Music (Tuesdays, 8:30 to 9:30 EST).

### CHICAGO

The Streamliner is swinging to the songs of Anita O'Day as of Oct. 5. She brought her own backing group with her for the date . . . Bob Scobey's lusty group of San Francisco Dixielanders takes over the Blue Note stand on Oct. 13 for two weeks, following on the heels of the present Duke Ellington engagement . . . The Billy May ork with Sam Donahue does a two-weeker at the Aragon starting on Oct. 12. Set to follow is the Ernie Rudy aggregation.

Eartha Kitt is starring in Mrs. Patterson at the Harris theater . . . Chubby Jackson and his Varsity Seven are doing the musical honors every Saturday morning on a WBKB-TV teenage show (11 a.m.-noon). Kenny Bowers is the emcee . . . Nino Nanni, Tito Guizar, and Boston's Teddi King are singing away at the Black Orchid.

The Vagabonds are in the midst of their yearly pilgrimage to the Chez Paree, and getting assists from the Dunhills and Maria Neglia. Sam Levenson comes in Oct. 31 . . . And harpist Robert Maxwell comes back to the Palmer House's Empire room the 22nd . . . Jazz at the Philharmonic was at the Opera house when the Freedom Festival played the Amphitheatre on Oct. 3. Latter had Morton Gould's orchestra, with Jeannette MacDonald and Jan Kiepura in the singing spots . . . The Encore (above the Preview lounge on Randolph street) has changed its name to Mambo City and is using Eduardo Medina's ork.

The Cloister room of the Maryland hotel continues to present the best of up-and-coming young singers. Present headliner is Chris Connor, with Lurlean Hunter continuing as alternate attraction . . . Gay Claridge's band shifts to the Oh Henry ballroom on Oct. 13, but Teddy Phillips continues at the Martinique . . . The uninhibited Ronalds Brothers return to the Preview on the 13th for a five-week stand. . .

### HOLLYWOOD

**THE JAZZ BEAT:** Walt DeSilva's all-jazz platter program (KFVD, Saturday 10 p.m. to 2 a.m.) now originates in the booth at Lighthouse Cafe, Hermosa Beach, with Howard Rumsey and bandmen sitting in for interviews and comment . . . George Lewis and his band of oldtime jazzmen from New Orleans drawing heaviest turnout of movie celebs Royal Room has seen since Art Tatum's stand there . . . Jess Stacy, also a steady draw with Hollywood's V. I. P. crowd, into Sip 'n Surf Club.

**BAND BRIEFS:** Palladium's parade of bands for balance of 1954: Tony Pastor (current), Dick Jurgens, Jerry Gray, Orrin Tucker, with Les Brown taking over Christmas night . . . Perez Prado, still booming along after successful eastern tour, back on coast for one-niters. And has fled for U. S. Citizenship . . . Oasis back to rhythm & blues with opening of Shirley Gunther, the "Oop Shoop" originator (whatever that is).

**SAN FRANCISCO—**Bob Scobey off to Chicago for an Oct. 13 opening at the Blue Note, his first eastern appearance . . . Clifford Brown and Max Roach opened at the Black Hawk for two weeks in mid-September . . . Woody Herman drew packed houses in San Jose and San Francisco the weekend after Labor Day.

Charley Stern's band playing the opening formal at the University of California . . . Margaret Whiting signed for a fall date at the Italian Village . . . Tony Bennett into the Fairmont's Venetian room Oct. 19 . . . Andre Previn and Betty Bennett planning a fall recital for Jimmy Lyons in Carmel.

Slim Gaillard, the Harmonicats, and Vernon Alley all at the Downbeat club in September . . . Gui-

tarist Eddie Durand joined the house band at KCBS . . . Cal Tjader renewed at the Macumba until the first of the year . . . Louis Armstrong's opening at the Downbeat in October coincides with the publication date of his book, so Joe Glaser is flying out from New York for the festivities. —*ralph j. gleason*

LAS VEGAS: Our town is swinging currently, with happy sounds emanating from practically every club in town. The Benny Goodman Sextet, featuring the trumpet of Charlie Shavers and the piano of Mel Powell, can be heard in the current show at Hotel Last Frontier . . . Louis Armstrong and co. are currently at the Sands (Turn to Page 20)

## Jazz At The Phil Starts Off With A Bang In NYC

New York—Judging from its Carnegie Hall stop, the 1954 Jazz at the Philharmonic may well be the most musical of all the presentations that have stomped the country under the JATP pennant. The accent on exhibitionism, which has been

less and less evident in JATP performances in recent years, was almost non-existent at this concert. Flip Phillips was the only member of the troupe to go out of his way to excite the crowd via extra-musical devices, and even Flip's yielding to what some of his fans expect of him were brief and relatively restrained.

What helped set the standard, of course, was the caliber of this

year's cast. There were no acrobatic acts like Charlie Shavers or Illinois Jacquet. And though there were two drummers (with three sets of drums for the weary band-boy to worry about), both Buddy Rich and Louie Bellson are inherent swingers, and the one long drum solo by each was at least a set of pulsating, technically absorbing exercises, even if no great musical event.

### Action

This is not to say that the audience was any less fired by the proceedings or at all unfulfilled by the end of the concert. The large crowd began to move from Oscar Peterson's opening bars on the driving up-tempo blues that began the night. But what this year's JATP did prove is that a crowd can be moved primarily by music instead of by Johnny one-noters.

The first set was devoted to the powerful combined presences of Roy Eldridge, Dizzy Gillespie, Ben Webster, Flip Phillips, Bill Harris, Peterson, Ray Brown, Herb Ellis, and Bellson. What was most impressive about the opener was the inventively illuminating solo of Ellis (even though he got briefly hung toward the end of it). Herb has arrived as one of the best guitarists in present-day jazz, a freshly communicative, easily swinging artist with an unusual depth of imagination.

A set of variations on *I Got Rhythm* followed, during which the sets of horns challenged each other. Both Ben and Flip blew well and strongly; Roy, muted and gathering momentum like a tape-cracking mile winner, cut Dizzy in their first

(Turn to Page 19)

## Lombardo Is Home Again

New York—The perennial Guy Lombardo and his Royal Canadians came home to the Hotel Roosevelt Grill for the 1954-'55 season on September 23. For the second year, Lombardo is being featured on Friday night telecasts from the Grill on WNBC at 7 p.m. The TV series boasted an unprecedentedly successful first year, achieving a rating of 25, and it may go national this season.

Lombardo returns to the Grill after having spent the summer expanding his successes by becoming a successful producer. His spectacular *Arabian Nights* at the Jones Beach Marine Theater did even better than anticipated in terms of boxoffice and audience anticipation of next year.

Decca recently has released a new album that features with Lombardo's return to the Grill. Called *A Night at the Roosevelt*, the LP features 16 of the tunes you're likely to hear any evening at Lombardoland.

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Long Play LVA-3013 "45 EP" EVA-1, EVA-2

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Country and Urban Blues  
Long Play LVA-3016 "45 EP" EVA-7, EVA-8

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Featuring Bix Beiderbecke  
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Long Play LVA-3018 "45 EP" EVA-11, EVA-12

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### October Releases

Harlem in the Twenties, Vol. II (LVA-3026)

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Charleston Is The Best Dance  
Walk That Thing  
Harlem Drag Blues  
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Tommy Ladnier (LVA-3027)

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## The Hollywood Beat

# FM Broadcast Plan May Spell Doom For Dee Jay

By HAL HOLLY

Hollywood—A while back a fellow member of the tripe-writer tribe, radio editor Paul Price of the Los Angeles *Daily News*, picked up an ax that most of us have ground away at from time to time. The gist of Paul's blast: Disc jockeys are taking too much money out of radio and putting nothing back in the way of entertainment; the more money the disc jockey makes, the more commercials the station has to carry to pay his huge salary.

Result, said Price: "Radio is degenerating . . . spiraling price cycle responsible for miserable programming on most local stations."

Easy enough to blast the disc jockey for what he is, in most cases just a glib pitchman peddling everything from patent medicines of doubtful value to disposable diapers, but harder to dispose of the character as long as he sells merchandise.

### How Long, How Long?

"How much longer for disc jockeys?" was Paul's plaintive plea, but he didn't come up with an answer.

Well, we have discovered one, and to the platter chatter merchants, it may mean: "It is later than you think."

In our village, those of us who have FM receivers have discovered a station called KRKD, which broadcasts, 24 hours a day, a program of very high-grade recorded music interspersed with no announcements other than an occasional recommendation to buy U.S. savings bonds or support the Red Cross—or some advice against starting forest fires.

How is this seeming philanthropy carried on? It seems that KRKD-FM is associated with a firm which sell continuous recorded music, (and no vocals!) to business establishments for a monthly fee.

### Announcements Out

For those paying for the service, an electronic device cuts out all announcements. Those who get this music at home for free have only the occasional institutional and patriotic plugs to contend with.

But wait a minute. We're not that close to musical paradise. Recently we found the soothing strains of a KRKD-FM program broken by no less than a sudden blast of rhythm & blues. And it was *60-Minute Man*, banned by most radio stations. The answer,

from the manager of the firm that merchandises KRKD-FM music to business establishments:

"Certain people have been picking up our FM broadcasts and selling the music to their own clients without our consent. We know that we can stop them on firm legal grounds, but meanwhile, we are tossing this go-go stuff in about every fifth record to cross them up. Of course, it is cut out on the service going to our customers."

Okay, so we'll have some rhythm & blues now and then with our KRKD-FM music. It's better than the constant barrage of how we can get out of debt by borrowing more money from a loan company, get a brand new car for less than a used one, and such by platter pilots, who used to average some three records for each commercial and now seem to do three commercials for each record.

**STUDIO NOTES:** Joni James in town for several days recently for MGM screen test. No specific picture or role in view, we were told, but some top guys on the Culver City lot are very interested . . . Bing Crosby and Jeanne Marie will co-star in Paramount's remake of *Anything Goes*, with Cole Porter adding some new songs to the original set (*I Get a Kick, You're the Top, All Through the Night*, et al.) . . . *The Eddie Duchin Story* will be the next bandleader biofilm, with rights going to Columbia pictures for a reported \$100,000. No casting or starting date announcements. How about *Ralph Meeker* for the title role? A fine actor, who also plays good piano, and never drew a good part in any of his films to date . . . Nothing new from Universal-International on *The Benny Goodman Story*. Still struggling with story and casting problems . . . But Spike Jones has announced that he is willing to co-star with Liberace in a musical version of *Phantom of the Opera*.

**DOTTED NOTES:** Woody Herman did not endear himself to management of the Hollywood

## Films In Review

*White Christmas* (Bing Crosby, Danny Kaye, Rosemary Clooney, Vera Ellen).

Paramount's initial offering in VistaVision (a new and assertedly better wide-screen process) is whoppingly bigger and brighter than most film musicals. But the story, which is just another variation of well-worn backstage incidents in the lives of two songwriters-producers (Crosby and Kaye) and a sister-act (Clooney and Ellen), is little more than the usual frame for a series of songs, dances, and production numbers.

However, the songs were written by Irving Berlin and they are sung by Crosby and Clooney. (Kaye does all right, too, and so does Vera Ellen with an assist from ghost-singer Gloria Wood), which can and does make quite a difference.

The best of *White Christmas*, like the title song and some other Berlin standards, is old stuff, but it's good stuff. Only Danny Kaye fans will be somewhat disappointed; the greatest all-around entertainer of the day gets only one opportunity to flash his genius—in a number called *Choreography* that is a long-awaited and much-needed biting burlesque of the more ridiculous aspects of modern dancing.

Clooney fans will be delighted to find her making the most of the best screen role she has drawn to date. For Crosby, who passed his mid-century mark only recently, *White Christmas*, is just another milestone, slipped by and over with his usual ease.

—emge

Palladium by refusing to play waltzes and mambos during his two-weeker there in September . . . Whatever happened to *Roberta* Linn's \$1,000,000 suit against RCA-Victor? Her complaint is that they released *Haunted House*, by *The Voices of Walter Schumann*, without giving her label credit as soloist. And *Roberta* has signed with Hollywood's newest independent, Ekko, which though launched without fanfare looks very promising. Some excellent instrumentalists by a big band under Gus Bivona, the onetime Tommy Dorsey clarinet ace, that go far to capture that driving excitement of the swing era.

## Face-Lifting For Coconut Grove

Hollywood—The Ambassador hotel's Coconut Grove, L. A.'s most famous hotel supper room, is due for a complete remodeling and redecorating job for the first time since it was opened by Art Hickman and his band in 1922. The operation, cost of which will new entertainment setup under be around \$500,000, is part of the which Bill Miller, whose other nitery enterprises include the Sahara in Las Vegas is taking over general supervision of the Grove, including production of the shows.

It was indicated the Grove's South Sea Island motif would be retained. The work will be done by blocking off sections and there will be no period during which the spot will be dark.

## Book Readied On West Coast Jazz

Hollywood—Linear Publications, new firm formed by Dick Bock of Pacific Jazz and Shorty Rogers, is preparing a life-size 75-page book to be titled *Jazz—West Coast*.

It'll be a compendium of photos by William Claxton and articles tracing the development of the "new California jazz trends." Lead article will be by Nesuhi Ertegan, jazz critic and conductor of the "Survey of Jazz" courses at UCLA.

## Filmland Up Beat

DOWN BEAT



BERT MARKS, co-owner of L.A.'s Club Oasis, congratulates Billie Holiday as winner of a special award from *Down Beat* as one of the all-time great vocalists in jazz. It was presented to Billie during her recent engagement at the Oasis. (Photo by Lili Anne.)

## Caught In The Act

### Dorothy Lamour: Ciro's, Hollywood

It's hard to believe that it's over 16 years since Dorothy Lamour left the band of her late husband, Herbie Kay, to become the first of the band vocalists to make the top brackets in films.

As a singer she might not compare too well with the big recording stars of today, such as Rosemary Clooney, Patti Page, Doris Day, or Kitty Kallen, but as a performer she has a sure way with an audience that is the mark of the real professional—the big-timer.

Backed by a string trio of the "island-music" type (a field with which she has been associated since her sarong days) in addition to the Dick Stabile orchestra, she presented a wide variety of song numbers, ranging from slow-beat ballads (*Moonlight and Shadows*) to

something like jazz (*I Wish I Could Shimmy Like My Sister Kate*), and was effective in everything she did.

Most film stars hitting the personal-appearance circuit in night clubs are obviously doing well-rehearsed acts prepared for them by high-priced special material writers. Dorothy seemed to be drawing on her own imagination and sense of showmanship. Her ad libs sounded bona fide. And when she mingled familiarly with the ringsiders, even the ringsiders felt at home. The prices here are high, and Dorothy is one of few who can make the well-heeled tourist feel that he got his money's worth on the Sunset Strip.

—emge

### Marilyn Maxwell, the Lancers; Hotel Last Frontier, Las Vegas

Glamour and harmony were well-balanced in the Romona room of Hotel Last Frontier in the show starring Miss Maxwell and the Lancers.

The Lancers, four personable young men whose appearance is always a pleasure, opened with their sprightly rendition of *Little Liza Jane*, followed by imitations of various popular vocal recording groups. Their *Muskrat Ramble* brought the house down after which came a slow, story-telling type of vehicle called *A Burro's Lullabye*.

They came back with their recording hits, *Sweet Mama, Tree Top Tall* and *So High, So Low, So Wide*. *Sweet Georgia Brown* was the encore. This marks the first time the Lancers have appeared locally as a single act, instead of supporting Kay Starr, who gave them a big boost on the road to success.

Their choice of material is good,

and each member of the group can take a solo and put on a fine show. As a result of their success during this engagement, they have signed a long-term contract.

Even though Marilyn is not a great singer, she does please the public with excellent special material written for her by Ian Bernard, and with some good standard show tunes, Miss Maxwell, assisted by two capable male dancers, did a good job.

The finale, *Tiger Lil*, was a satire on the Lily St. Cyr type of high-class strippers for which Benny Carter wrote some exciting music. Britches, the live bengal tiger, made his appearance in the finale opening night but because of an altercation with Marilyn, it was banished to the zoo after the opening.

Garwood Van and his ork did justice to the fine score throughout the show.

—henry lewy

### Robert Clary: Village Vanguard, New York

Robert Clary is back on the intimate night club circuit after two years (that probably seemed like 20 to him) with *New Faces*. Because of the fame he ardently accumulated via the stage and film versions of that review, Clary is now a star in nocturnal nesting places for tourists and high-pitched sophisticates.

He deserves the billing, because this French-born youngster is a vibrant, show-wise performer in the tradition of Maurice Chevalier and Danny Kaye. He is a long way from the multiranged stature of either yet, but he has the potential.

As Ralph Gleason says of Erroll Garner, Clary "enjoys himself so much you can't help but like him for it"—as when he sings a rollicking version of *Having Myself a Time*. But there's a lot more to

Clary's rapid-fire artistry than that. For two things, there are his mobile face and graphically flexible body that a first-rate pantomimist might envy.

Clary also has that rare quality—a quick wit that is sharp without being malicious. "Here is a French song that is not known in America, and as a matter of fact, isn't known in France either." And of another importation, he points out gravely: "This is a crazy song. Even in French, it doesn't mean anything."

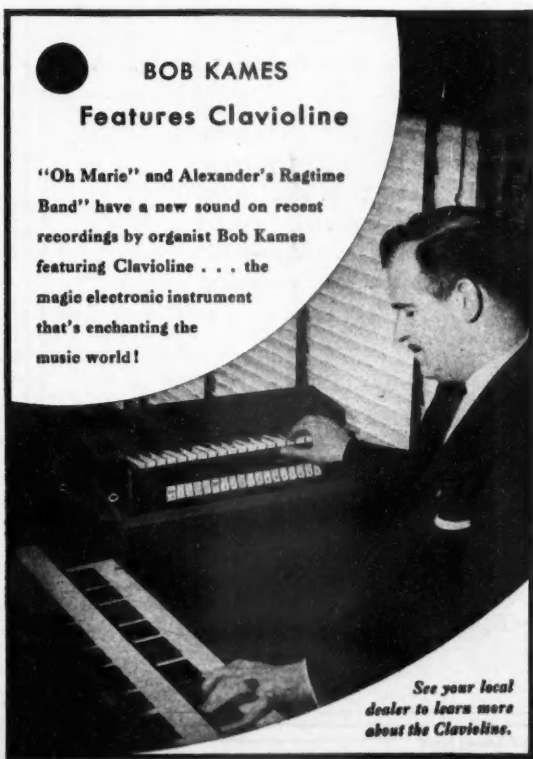
Clary actually does translate those French songs he sings with a real story-teller's art of gesture and mood-setting, so that he is one of the few singers of the chanson who can communicate almost the full flavor of the original to an American audience.

—net

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## COUNTERPOINT

By Nat Hentoff

In the last issue, Arrigo Polillo, one of the leading Italian jazz critics, wrote about the state of modern jazz in Italy. He continues this first report, to be published in America, with an analysis of traditionalist jazz and swing as they are interpreted in his country.

"No professional musician here plays Dixieland. In Italy there are, however, some 30 Dixieland bands, half a dozen of which are very popular. But all these Dixieland bands are composed of amateurs who are very sophisticated in their tastes. They don't consider themselves musicians but just fans.

"I should say better: they are scientists. We have bands that devote their music to Bix, others to Oliver, others to Armstrong's Hot Seven, and others that recreate the music of the Bob Cats or of Muggsy Spanier's Ragtime band (1938). They study this jazz as deeply and as seriously as scientists.

"They justify their work in a very European way. For example:

"Bix is dead, and his music is so far represented only by his records. But you can't go on until the Judgment day with old records; you have to play his music and perpetuate his style. Otherwise, when all his records will be broken Bix would be dead forever."

"And they just recreate his music as humble servants. Sometimes they copy the original arrangements, but more often they compose originals.

"I've heard, for example, a new score called *Bixie's Blues*, (played by a Roman band called Junior Dixieland Gang) which could have been made by Bix himself. For this Junior Dixieland Gang, Bix is still the veritable end, and this fact deserves a second thought, considering that the

large majority of the Junior boys are students in the famous Accademia di Santa Cecilia.

### Supporters Loyal

"Each one of the above bands, like soccer teams, has its loyal supporters who would ride for hundreds of miles to witness the triumph of their favorite band over the enemies—that is, the bands that represent some different town.

"And what about swing? Well, some professional musicians are still playing swing, but the fans don't care much about them. Here it's either cool jazz or Dixieland (in the New Orleans, or Chicago, or New York versions). The rest is trash.

"As for the Jim Crow or Crow Jim attitudes, we are lucky enough to be able to ignore such problems, which are such a large part of the French jazz scene, for instance.

"As a matter of fact, jazz in Italy is not a religion—saying it's a science would be a better way to put it. But please don't get me wrong—when the Italians discuss jazz, they aren't as much concerned with master numbers or the historical or musical facets of jazz as with the human, sociological,

and even philosophical facets of the object of their study.

### Can't Forget History

"The reason is that no Italian could ever forget the history of his country. In the Middle Ages, for example, we had a reputation for discussing for years the possible sex of the angels, and our city-states fought each other for centuries.

"That's why for us jazz is above all a problem. That's why, when a national jazz festival is held somewhere in Italy, chances are that you'll find yourself fighting with the listener sitting next to you, a man who rode for miles to support his home town band.

"Yes, there is jazz in Italy, and it's fun to be involved with it. As for its quality, it's good, even if it could be better. You should know that, under favorable conditions, Italians can play jazz. It's too bad that Italians travel too often and export their talent.

"Some of our boys made good in your country, too—men like Giorgio Figlia (George Wallington), or Joe Venuti, or Bill Russo, or Pete Rugolo. And many more got the

swing in their blood from Italian parents who like many of their countrymen decided to take the road.

Names? Lennie Tristano, Joe Filippelli (Flip Phillips), Louis Balzanino (Bellson, that is), the Napoléons (alias Napoli), Buddy De Franco, Leon Rappolo, Salvatore Massaro (Eddie Lang), Charlie Ventura, Wingy Manone, Sharkey Bonano, Jimmy Giuffrè, Vito Musso, John La Porta, the Candelis, the Rollins, the Marsalas, Anthony Sciacca (Tony Scott), Frank Rosolino, Johnny Guarneri, Tony Parenti, Santo Pecora, Johnny Cascales (Johnny Richards).

"So if you hear that Italians are allergic to jazz, don't believe it."

In the next issue, Jutta Hipp describes what is quite likely the most unusual jazz club in Europe (or anywhere else), the Domicile du Jazz in Frankfurt.

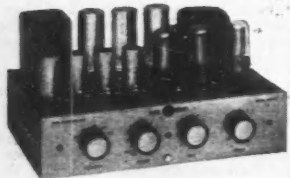
Hollywood — George Shearing, making his Sunset Strip debut with the quintet at Ciro's in October, unveils a batch of fresh piano patter at the Hollywood club. Most of the new material is being penned by Ronnie Graham, comedy star of *New Faces*.

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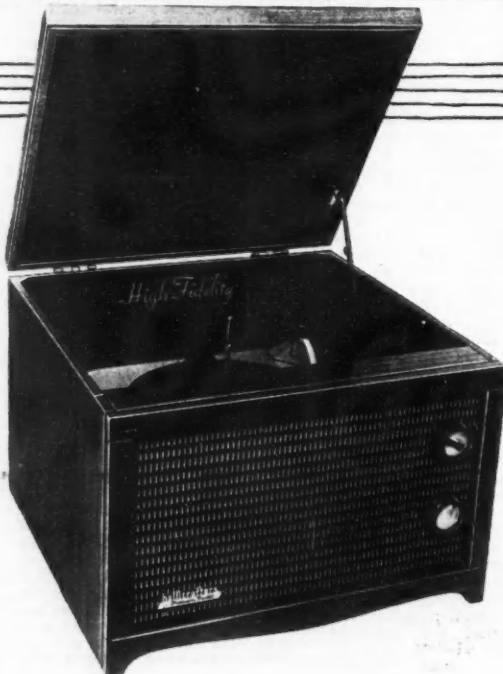
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# Hi-Fi Definition Depends Much On You, But There Are Things To Harken To

New York — "High fidelity" is becoming a broad, meaningless term that is used by many manufacturers to label anything and everything that is capable of reproducing sound. It has no real definition.

So said Robert Oakes Jordan in the Sept. 22 *Down Beat*. In that same issue, discussing a further aspect of this increasing mislabeling, Oliver Berliner observed, "We only hope the industry itself will set up standards for quality of product and honesty of advertising that will eliminate these dangers before the government does it for them."

These sharp statements reflect the almost unanimous opinion of long-term audiophiles throughout the country. The question, however, is what standards would form a practical definition of high fidelity, both in terms of records and playback equipment—if the companies could agree on standards.

Some time ago, the Institute of Radio Engineers offered this introductory definition: "High fidelity sound recording and reproduction is the recording and reproducing of sound over a wide frequency range with a minimum of distortion. It is the reproduction of sound as the listener might imagine the original was performed."

This is all right for generalities, but there are specifics that have to be considered in setting up standards. And the most important one, all engineers agree, is the specific truth that high fidelity is a relative term. There are no absolutely all-inclusive definitions that will cover the entire subject.

The reason for this was explained in a 1953 report by the technical service department of the Jensen Manufacturing Co., saying, "It is clear that human hearing and human sensations and emotions are part and parcel of high fidelity. It is also evident that there are degrees of fidelity ranging all the way from that which most people would recognize as very poor to that which many people would classify as outstandingly good."

**A Relative Thing**  
Thus 'high fidelity' is a relative thing, depending on our impression of 'goodness.' This is important to the purchaser of high fidelity equipment because engineering specifications cannot measure goodness as it will be interpreted by the listener.

"This is the reason that there are no generally accepted engineering standards for the term 'high fidelity.' It is one of the reasons that frequency range figures such as '30 to 22,000 cycles' cannot possibly convey an idea to the listener of the degree of goodness of a loudspeaker, nor even how a loudspeaker so described will sound in comparison to another for which different figures might be given."

Once this fact of relativity is established, however, it is equally important to underline the fact that, as station KFAC in Los Angeles puts it, there definitely is such a thing as "fidelicide"—to describe in one word what the makers of inferior radio and phonograph equipment perpetrate.

Or, as the *Saturday Review* declared, even though hi-fi is relative, there is no reason why we can't arrive at "a workable standard

that will, if not specify, at least eliminate . . . Perhaps no two people will agree on a definition of a fresh egg—but there is practically universal agreement on what is a bad one."

## Gives Suggestions

One of the top recording engineers in the east, Rudy Van Gelder, has offered a few wary suggestions toward clarification of the search for "high fidelity."

His concept of the term in practice can be heard on several recent LPs on the Blue Note, Debut, and Prestige labels. His ability to transfer the live "presence" of jazz performance onto records is remarkably successful, and he is responsible for some of the best hi-fi jazz recordings ever issued.

"First of all," said Van Gelder, "I think the prospect of getting everybody to agree on minimum standards is poor. There hasn't even been complete agreement yet on such a relatively simple thing as a uniform recording characteristics curve."

"Getting to specifics in what I expect of a record that is supposed to be high fidelity, I listen first to hear if there's any distortion."

## Concerned With Range

"Then I'm concerned with the frequency response and range. I should point out here that most records are hi-fi on the outside and not so hi-fi as you move in. You can compensate for this by boosting the highs as you go in, and that's another thing I'd listen for. Noise is a further factor—any noise which changes the characteristic of the sound. I mean hiss, clicks, and pops which are a result of the pressing and/or the processing of the metal parts."

"Under the more recent heated stylus method of mastering, incidentally, the noise problem is much improved. The lacquer masters these days can even sound better than the original tape recording as far as noise is concerned."

"On the matter of frequency range," Van Gelder continued, "it's often forgotten that this aspect of high fidelity depends on the type of music being recorded. It's not a black and white affair."

"If, for example, you have a lot of brass or percussive instruments, a lack of highs on the recording will be noticeable. But for other types of music—certain piano records, let's say—if you cut out everything over 7,000 cycles, you

## Just Four?

New York — Duke Ellington seems to be the nemesis of liner notes writers this season. In the comments on his new Columbia LP *George Avakian writes: Tenor saxman Ben Webster makes his record debut (Feb. 14, 1930) in the half-chorus which follows Ivy (on Mood Indigo).*

Only four errors in this short sentence: *Ivy* (not *Ivy*) *Anderson* didn't join the band until 1932, Ben Webster made his disc debut many years before cutting this date with Duke—and the record in question was made in 1940!

can't notice any difference at all.

"What I'm saying is that certain kinds of music do not require a very wide frequency range. In fact, for these kinds of music, a top of 10,000 cycles is not only high fidelity, but it's better sounding—even if some hi-fi bugs would say it's 20 years behind the times."

## Most Important

"The most important things, accordingly, in deciding whether a record is hi-fi are the basic things: The balance and the apparent acoustics. By the latter I mean the way it sounds."

"As for playback equipment," Van Gelder said, "this is an impossible jungle in which to search for easy definitions. First, you have to go back to the basic definition of high fidelity. It's fidelity to an original, but an original what?"

"With regard to jazz and pop recordings, that original is actually the sound in the control room speaker at the recording studio. That's the sound on which the producer and engineer decide the balance. So if you have a system at home that sounds exactly like the control room speaker, you have some basis for knowing what the 'original' was—the original to which there is supposed to be high fidelity at home."

"But even this isn't a final criterion, because often a record will sound better at home than on a studio monitor. Yet the original balance was based on that monitor sound."

"In classical music, the situation is somewhat different. There they're trying to create the impression for the listener of being in a concert hall. But again what original is this to be faithful to? Impressions of a concert hall vary with each listener. So do their experiences in concert halls, depending on how many they've been in, the orchestral quality they're used to, and what sort of acoustics obtain in

## A M I Announces Hi-Fi Jukebox

Chicago—Automatic Music, Inc., Grand Rapids, Mich., has announced the first high fidelity jukebox. The 1955 Sonoramic model has a multithorn principle—the first used in the coin machine industry.

The bass horn, a five-foot part wrapped around the base of the machine, reproduces the sound up to 500 cycles while the other is used for ranges up to 30,000 decibels.

Before an international sales meeting held in Grand Rapids last month, John W. Haddock, president, in discussing the Model F, said it is "hi-fi in all ranges—no gimmicks or tweeters—a result of two years research. We have abandoned the simple baffle speaker."

each hall.

"Furthermore, acoustics differ according to where you sit in a concert hall. Another factor is that some listeners listen for details in a concert hall performance; others listen for the totality of texture."

"In short," said Van Gelder with a weary smile, "it goes back to particular personal preferences and listening backgrounds. If a man wants more bass in reproduction, he'll pick a system or adjust the one he has so that there'll be more bass relative to the rest of the system. That's his standard. And so, his final choice in the way he wants sound reproduced will be pleasing to him but may not necessarily be faithful to whatever original there is—whether that original is a control room speaker or a classical producer's idea of what a concert hall sound is."

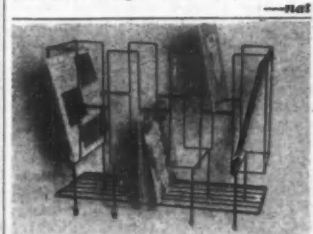
The matter of deciding on what playback equipment to buy is a whole story in itself. Someone who goes into an equipment store with no knowledge of the subject should remember that he's making a purchase involving a lot of money. So, Van Gelder suggests, he should get some knowledge before he buys, some knowledge of sound. And listening in salesrooms is not necessarily the best way.

"The final decision," he concluded, "on the high fidelity system you want will be based on what you like yourself. And there's nothing final about that either, because your own taste changes as you acquire more knowledge and experience. This is true of your tastes in music, and it's also true of your tastes in sound reproduction."

Perhaps the best summary, then, of what each of us means by high fidelity is that by John W. Campbell Jr. in a recent issue of *High Fidelity* magazine:

"Man himself is the ultimate high fidelity instrument; it took billions of years of engineering field trials to develop the magnificent sensory and correlative system we have—and we can stop trying to fool that system right now and save a lot of effort. Instead, let's work with it."

"Know thyself!" must be the ultimate ideal, and the basic instruction for enjoying life fully. But if that's too tough a job—'Know thy sound system!' Know why you've picked each component, why it is satisfying—and know that you are, yourself, part of the full system of . . . music reproduction."



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## Tape Measure

# A Columnist Dreams Of High Fidelity Institute

By ROBERT OAKES JORDAN

As you hear the words "High Fidelity Institute" what sort of picture comes to your mind? I see, first, a name on a lobby directory board, second a room high up in a large building which hardly feels the institute's weight, and is not alone in its knowledge. The room and its forwarding ante-room are one except for a wall which stopped short, halfway across. This is the High Fidelity Institute in all its honest confusion.

### Studied Disorder

Objects, cluttering with yesterday's uselessness. Papers and pamphlets strewn in studied disorder interspersed by furniture tired of being over-stuffed. This is my picture, and it looks today, no closer to anything, but the ever-sought dollar, than it ever was. What this was meant to be is easy to see, but rather hard to prove to oneself.

A group which might have the name of High Fidelity Institute, of course, would be concerned with high fidelity. And high fidelity is concerned with making a dollar the best way possible. So perhaps the institute would have helped someone make a dollar sooner or more often. When you hear the name of any institute mentioned, the next breath brings out the names of men well respected but who remain silent in absentia. The insti-tooter remains glib and filled with honor bright and inactivity.

### Inactivity Into Action

If this inactivity were to grow into action what then? The institute would do what? For whom? When? Let's take a look at what it could do for you and me and the industry that manufactures the equipment for the recording and reproduction of sound (mostly musical-type sounds):

(1) Standardize two classes of equipment ratings—the rating of equipment for those who buy it and the rating of equipment within the design and manufacturing industries.

(2) Effect by honest and impartial evaluating methods some greater degree of honesty in equipment advertising.

(3) Realize that the manufacturer is producing his equipment for sale and the main force of his business comes from those who buy—the public.

(4) Give the public a reference point on which to trust its buying power. For the most part the public must buy from guesswork based on incomplete knowledge and somewhat less than honest advertising.

(5) Organize, through the money power of this large industry, an unbiased evaluation group which would have the power to act against the very industries that support the group. Call it, if you will, the United Industries. Support this institution as each industry is able. Out of the first act would come the power to follow through the following acts. Standardization of industrial language would do what the institute of nations is hard-pressed to do because of language differences.

(6) After this group is formed, let it act in and through the power of the press and the public buying power. If it is formed as are most trade associations, then it will have lost its point in ultimate service to all and will serve only the industry which controls it.

(7) Do not form the governing body from men active in this industry or who could gain or lose in any way from acting against any segment of that industry. Have no man head this group who has friends within the industry who must be protected. Have an honest man who can withstand dollar-

loss and hatred and still function. Then the profits through competence will come to all who participate, in buying or selling.

(8) Dream no longer, the electronic industry, and one segment of it, our field, will soon become the world's largest industry without a single co-ordinating force. Fear no longer force; it can act for good if it grows out of good. Surely a force will grow as surely as the industry has grown this far. Unless made to grow with progress in mind, that force will become a national monster that we will all have to feed. Act now, and act later, and act for good.

Now that it has all been said again, fold up the paper and steal quietly away; nothing will be done. You and I will go on listening to the useless words about the equally useless man-pushed desires. High fidelity is only a small segment of what will form the hungry monster, of machine-producing machines, which will ultimately run man and his fellows like the punch press is run today.

Eat, drink, and be hi-fi for tomorrow we die, industrially, in a pool of our own words.

# Hear This Woman's Tale: I Married A Hi-Fi Fanatic

By BETTY JANE KAEN

There must be someone who can protect me from the high fidelity equipment designer and the man who brings these gadgets home for me to dust. All of the ones I see seem to be the products of men who never dusted a piece of furniture or tried to decorate a living room in good taste.

Take, for instance, the boxes they put loudspeakers in, in order to get just "that" sound. These varnished packing crates that weigh more than the piano seem rather ridiculous when you consider them in relation to the standard measurements of living room furniture. Most of them are too high, too broad, too deep, and just plain ugly.

### Those Grille Cloths

The man who devises the grille cloths for those "bank account" coffins must be a frustrated oriental rug maker. All the fake brass ornamentation makes them look right out of the lobby of some typically overdecorated motion picture theater.

There is one speaker which has appeared on the scenes recently which I will pass as good furniture—Tru-Sonic. It is at least low enough to put something on.

As for tape recorders, they all look as though they are going somewhere. Luggage everywhere you look. Can't these designers get over their wanderlust? I would like to see just one recorder appear that didn't have simulated studded leather like painted cloth for its

exterior—maybe a nice wooden cabinet that more or less blends into the wallpaper or the carpet.

### What About Dusting?

The one that sits there now looks like the Samsonite ad with the suitcase, but no girl standing on it. (This is next, I am sure.) At least this one can be dusted and cleaned around. I heard someone say that it weighs only 26 pounds. I guess he doesn't move it every time he dusts.

Speaking of dusting, what do you do about those chrome-plated masses of wire and hot tubes? I was told that this is real beauty and don't touch it without permission; now the dust obscures the once-bright surface and drives me

mad. All I need do to lose myself in more madness is to follow the wires from any one of these small-size woman-killers across the floor or wall or ceiling (take your choice) to another unit equally bad, dusty, or out of place.

### Those Good Old Days

I had given up until someone had to ask me to speak about high fidelity. Speaking about high fidelity, I can remember the days when you went to a pile of records, rubbing one against the other indiscriminately, and just popped one on the old Victrola, cranked a bit and listened to music. Now I get Japanese temple bells or choo-choo dynamics or dynamite. I'm getting so I want to hop that freight every time it goes through the living room.

I must admit, though, that I have learned to thread the tape recorder and set up the binaural recording outfit, and you should hear those 3-D recordings I took of the thunderstorm last Thursday! Why, you can almost water the lawn with them.

Maybe I'll take up high fidelity if I can learn to give up good music.

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# 30,000 Attendance For Hi-Fi Show Predicted

New York—The largest assembly of high fidelity enthusiasts ever to gather for a single event will attend the 1954 Audio fair, said Harry N. Reizes, fair manager. Scheduled for four days beginning Oct. 14 in the Hotel New Yorker,

the fair will play host to an estimated 30,000 visitors who will come to view the latest hi-fi developments as displayed by virtually every leading manufacturer of audio equipment.

The 1954 fair will include a Sunday in its schedule, thereby opening displays to many who in the past have been unable to attend on weekdays.

Although the fair was conducted originally as an event of specific interest to music lovers, hi-fi hobbyists, and professional audio engineers, it now has become a principal mart for buying audio equipment on a commercial level as well.

### Bigger Attendance Seen

Registration records of the 1953 fair included executives and purchasing agents representing major distributors and dealers from all parts of the U.S., as well as a number of foreign countries. Advance hotel reservations indicate attendance by wholesale buyers this year will be considerably greater.

Sponsored each year by the

Audio Engineering society, and held in conjunction with the society's annual convention, the event has paralleled the society in achieving worldwide recognition.

Matching a new high in attendance will be a record-breaking number of exhibitors, many of whom have announced they will give first public introduction to a wide selection of amplifiers, speakers, record players, and other items. Indicative of industry growth is the fact that the 1954 fair will occupy four hotel floors compared with two floors two years ago.

### More Technical Papers

Joining in announcement of the audio conclave, Jerry B. Minter, president of the Audio Engineering society, said this year's convention will hear a greater variety of technical papers than ever before has been presented at such a gathering.

The annual society dinner will be held Oct. 13. Various awards for accomplishment will be presented to audio engineers.

The fair will be open to the public free of charge.

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# Amplifier Key To Home Music Hi-Fi Systems

By OLIVER BERLINER

The heart of the high fidelity home music system is the amplifier, and many excellent units are available. Power amplifiers are currently close to perfection. They are undoubtedly the easiest electronic components to build. Their frequency response also readily can be made to exceed the range of human hearing.

Distortion and hum no longer are formidable problems in power amplifier design, although they may be somewhat critical in preamplified stages because of the low input voltages encountered and the necessity of very high gain.

Among the many excellent low-cost phono amplifiers is the Bogen PH 10-1. This is truly a bookcase unit, for it measures only 5" x 11" x 6". It has a push-pull output of 10 watts and a frequency response flat within plus or minus one decibel from 40 to 15,000 cycles a second. The hum level is 80 decibels below the rated output.

An interesting tone control circuit provides you with a choice of

four optimum tone settings, thus removing a good deal of guesswork. In reality these settings act as playback equalizers for records, radio, television, or, perhaps, a tape recorder. No preamplifier is included in this unit, but none is necessary, for our record player or changer will utilize the high output ceramic cartridge.

## Lucite Panel

The model CUP adaptor kit consisting of a lucite panel with lettering in ivory and a set of control shaft extensions allows the amplifier to be placed behind a wooden panel up to three-eighths of an inch thick. The pilot light serves to illuminate the lucite panel from the edge.

For many reasons, it is essential that the loudspeaker be contained in a separate cabinet.

First of all, it must be acoustically designed. Second, it must not be so near to the record player that it will set up vibrations that jar the needle. In addition, close proximity of the record player and the loudspeaker may cause feedback.

Finally, for good listening, it is advisable to have the controls and other operating equipment near your easy chair with the loudspeaker some distance away.

## Keep Dust Off

An end table may be built or modified to hold the record player. Some provision should be made to keep dust off the player. Also, when not in use, and perhaps even during playing time, it must be protected against accidental blows.

As pointed out above, the amplifier, and perhaps the tuner, might go on a convenient bookshelf. These units, too, need protection from dust which causes them to heat up more than normally. The tuner may have the plates of the tuning condenser exposed, and they will produce noise or faulty operation if dusty or bent.

## Needs Ventilation

When enclosing electronic components in cabinets, be sure to allow for plenty of ventilation. Amplifiers of 20 or more watts' output utilize extremely large rectifier and output tubes and require high voltages and currents; consequently they demand excellent ventilation.

Remember to keep the cables from the input units (sources of program material) to the amplifier as short as possible. The length of the loudspeaker cable is not critical unless you intend to run it all over the house or connect a lot of speakers.

(Ed. Note: If you have further questions or subjects you would like discussed, write Oliver Berliner at Oberline, Ltd., 6411 Hollywood Blvd., Hollywood 28, Calif. Enclose stamped return envelope.)

# 'Down Beat' Begins Hi-Fi Buyers' Aid Supplement

There has been sufficient reader interest to warrant the compilation of an objective buying guide (see Pages 12 and 13) to equipment for the recording and reproduction of sound. Rather than publish simply a review of the manu-

facturers' press releases, we have extended the usefulness of such material by presenting our product reviews in the form of a buyers' aid.

Various types of formats were considered, with certain requirements in mind. These requirements are imposed by the nature and scope of product tests being conducted in the laboratory of Robert Oakes Jordan & Associates. Jordan's columns are appearing currently in *Down Beat* and *The Saturday Review*.

The buyers' aid will be a correlation of the testing data and laboratory records used by Jordan in writing these regular articles and columns. *Down Beat* in no way controls this enterprise or influences Jordan in the conduct of his tests.

● The objective of the buyers' aid is to establish the correlation between the advertising claims made for devices used in the recording and reproduction of sound and actual performance of these devices as determined by accurate laboratory tests. This information will aid the buyer in judging for himself which equipment performs as advertised, regardless of cost.

● The equipment and tape products will be tested by Robert Oakes Jordan & Associates (their laboratory having no connection with the audio or high fidelity industry). Jordan will be the only person or persons to decide which products are listed in the buyers' guide.

● No piece of equipment can be included which has not been submitted for test. No conclusion is to be drawn about any equipment not listed.

● Since this buyers' aid will not review all equipment available at any one time, regular supplements will be published by *Down Beat*. None of this material may be reprinted or used without the express permission of *Down Beat* and Jordan.

● Comments or inquiries regarding any piece of equipment and the accurate recording or reproduction of sound are invited. Further questions will be answered as promptly as any small research company is able. (A stamped, self-addressed envelope should accompany all inquiries, which should be addressed to Robert Oakes Jordan & Associates, 929 Marion Ave., Highland Park, Ill.)

Manufacturers who have not already submitted equipment for review may do so by observing the following listed procedures.

● Equipment or raw tape submitted for test must be chosen

from stock by the manufacturer. In no case will the complete line of any one manufacturer be reviewed in a single issue of the buyers' aid. Equipment received without previous correspondence will not be accepted. Jordan reserves the right to suggest that a particular manufacturer submit a specialized product for test whenever necessary or desirable to fill a specific need for information.

● All equipment will be returned upon completion of the tests. Due to the cost of the tests, no unnecessary correspondence will be carried on, but any manufacturer whose equipment is under test is welcome to visit Jordan.

● Notification will be mailed to the manufacturer if any piece of equipment fails to pass objective tests. The manufacturer may submit a second unit (or tape produce) if he wishes.

● Manufacturers must submit schematic diagram and their own testing procedures for equipment. All equipment should be packed to facilitate reshipment. The power of the press will preclude any manufacturer from submitting lab models or specially altered equipment. No further equipment will be accepted, nor any review included, from any manufacturer who does not submit a representative sample of his product.

## Jazz Film Score Gets LP Release

New York—Jaguar Records, Inc. has issued the soundtrack for Roger Tilton's film, *Jazz Dance* (*Down Beat*, Aug. 11). The jazz documentary was filmed during one of the weekly sessions at the Central Plaza and among the musicians seen in the film and heard on the soundtrack are Pee Wee Russell, Jimmy McPartland, Pops Foster, Jimmy Archey, Willie (The Lion) Smith, and George Wettling.

The *Jazz Dance* score is Jaguar's first release in its plan to enter the jazz recording scene. Among other sets soon due are *Jazz Idioms* by the Dick Sutton Sextet and *Jazz From Down Under* with the Bruce Clarke quintet. *Jazz Dance* also marks the initial in a series of Jaguar-released recordings cut directly at dances. Calypso and mambo dance albums will follow.

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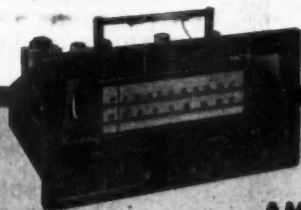
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# Here's How Opera Singer Prepares For A Role

New York—Toward the close of a spring day in 1938, conductor Wilfred Pelletier readied himself for the last singer of the afternoon, another hopeful for the Metropolitan Auditions of the Air. Pelletier had already heard some 40 voices, and he was in no mood for engineers' pranks. Accordingly, when a huge, soaring voice roared into his listeners' booth, Pelletier strode into the control room:

"What's the idea of putting a record on? I want to hear this guy in the studio sing." The engineer patiently explained that there was no record on, that all that voice was actually coming from the 27-year-old in the studio. Still skeptical, Pelletier walked out into the studio to check for himself. As a result, Leonard Warren, the last singer of that afternoon, won the auditions and made his debut at the Metropolitan in *Otello* on Nov. 21, 1938.

## Lead Off

Since then, Warren's stature has grown inexorably until he is regarded by many operaphiles as not only the Met's, but the world's finest dramatic baritone. When the Metropolitan opens its season this year on Nov. 8 with a gala performance of excerpts from the standard repertoire as performed by the most renowned stars of the company, Leonard Warren will lead off the program with the *Prologue* from *Pagliacci*. This opening night, by the way, will be shown in selected theaters across the country via closed-circuit television. After the *Prologue*, the multitalented Warren will make a quick change and appear later on the program as Amonasro, father of Aida.

During the coming season, Warren will appear in the first Metro-



Leonard Warren

politan production of Giordano's *André Chenier* since 1933, and he'll resume his regular roles in such operas as *Otello* and *La Traviata*. Warren will also be featured in *A Masked Ball* which has been restored to the Met's repertoire after an absence of several seasons. He will continue to record for Victor during the year, and one of his most popular previous nonopera-albums, the 1948 collection of *Sea Chanties* (Victor LM-1168), will gain an even wider audience in the next few months. This will be due to its utilization on BMI's series,

*The American Song*, which will be broadcast on hundreds of radio stations throughout the country.

During the past summer, another aspect of the Warren career was importantly underlined when he sang the world premiere in Pittsfield, Mass., of Norman Dello Joio's dramatic cantata for baritone and orchestra, *Lamentation of Saul*, based on a text of D. H. Lawrence. The work was commissioned by the Library of Congress in memory of Elizabeth Sprague Coolidge. The work was written by Dello Joio with Warren in mind because the music requires a baritone of Warren's dramatic force and sensitivity.

## A Debut

"This was, in a sense, my debut in chamber music," says Warren. "I've been so busy with my operatic repertoire that I haven't had much time previously for work like this, and I also usually spend the summer months resting rather than accepting the various invitations to appear at the open air stadiums and the like. But this work was so fantastic, so beautiful a piece of music that it was a wonderful experience to interpret it. I had been waiting for a long time for a work like this, for a piece of music written in the present generation that enhances and helps the voice. I don't like to step on anybody's toes so I won't comment on some of the other music for voice written in this generation, but I will say that it's the vogue nowadays to keep your emotions to yourself, and one of the things I like so much about this Dello Joio work is that he lets real emotions come right through from the very opening note.

"I hope to record *Lamentation of Saul* for Victor, and I'm anxious to see what Dello Joio will do with his opera based on St. Joan. When it's done, I shall have a leading part in it, a role I'm looking forward to very much."

From this still-uncompleted role

the conversation turned to Warren's detailed study of any role that becomes his responsibility. "My approach to a role is perhaps unusual," Warren says, "but it seems to work for me. I approach a character by learning as much as I can of the era in which he lived, and how the people of his vocation and class actually moved and looked and sat and ate in that period.

"Then I translate the opera literally. The next step is to perfect my command of the role in Italian. Following this I break the back of the music. I try to understand the wishes of the composer, not only what he wanted in a major aria or in one segment of the opera, but in the unfolding of the opera as a whole. I work during all this time with several people who coach me. There is also a man who helps me develop the right action, and sometimes I even work on basic ballet movements in sections where a particular kind of bodily placement is needed. After all this, I go to the maestro to work out the fine points of the score.

"When I arrive at the Met to work on preparing for the actual performance with the rest of the cast, I'm letter perfect, I believe, in words, music, action, everything. But let me tell you this. It's only after 100 or 200 performances of a role that you begin to realize that perhaps you understand it. I must have done *Rigoletto* over 100 times by now, and each time I get more and more out of it. I'm always working on a role, figuring it out, trying new approaches. It's like a doctor. If he doesn't keep studying after he leaves medical school, he'll never have heard about penicillin. This is just as true of an artist—in music or any other field. That's why, for example, I still take singing lessons with the man who has been my teacher through all these years, Sidney Dietrich."

—mason sargent

Mason Sargent's regular column, *The Devil's Advocate*, does not appear in this issue due to space limitations. It will be resumed in the next issue.

## Ballet Theater Tour Starts In October

New York—The Ballet theater's fall tour will start in late October with Nora Kaye, Igor Youskevitch, and John Kriza in the cast.

Alicia Alonso, touring South America with her own company this fall, will return to the Ballet theater in January as will Melisa Hayden, now on maternity leave. Returning for another season is Erik Bruhn of the Royal Danish Ballet.

Next April 20, the Ballet theater will celebrate its 50th anniversary with a three-week season in the Metropolitan Opera house.

## Robert Shaw Quits Collegiate Choral

New York—Robert Shaw has resigned as leader of the Collegiate Choral, an amateur chorus he founded in 1941. Ralph Hunter, director of the Radio City Music Hall Glee Club, has been appointed as his successor.

Hunter will remain at the Music Hall in addition to his work with the Choral. The 33-year old conductor will make his first public appearance with the Choral at its annual Christmas concert at Carnegie Hall.

Shaw will continue to head his professional chorus.

## Miss Hillis Conducts Live Concerts On TV

New York—A series of live concert telecasts from here, featuring Margaret Hillis as orchestra conductor, premiered Sept. 15 on Du Mont Television network.

Miss Hillis is conducting the New York Concert orchestra and the New York Concert choir, both of which she founded in 1950 at the Tanglewood Music festival, in four programs of unusual works, to run from 9 to 10 p.m. EDT on successive Wednesdays.

## CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-tightly commentary by classic specialist, Will Leonard. LPs only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### Hi-Fidelicacies

Disc Data	Ratings	Comments
STRAUSS: Also Sprach Zarathustra & Dances of the Seven Veils. Chicago Symphony, Fritz Reiner. RCA-VICTOR LM1066, 12".	★★★★★ Performance ★★★★★ Recording	● All the emphasis in this opus, officially titled <i>Richard Strauss in High Fidelity</i> , with almost three solid pages of notes about the recording technique, is on the reproduction. It's getting so the performer is going to be playing second fiddle to the engineer. But not in this case! Reiner directs a reading as rich in interpretation as it is in sound.
BARTOK: Concerto for Orchestra. Minneapolis Symphony, Antal Dorati. MERCURY MG50053, 12".	★★★★★ Performance ★★★★★ Recording	● You don't need an ear-banger like the Strauss above to bring out hi-fi magnificence. The smaller scale Bartok, the balance of its orchestration as sharp as the World's Series commercials, is one of the most delightfully rounded sounds to come out of a speaker this season.

### Standards

BEETHOVEN: Symphony No. 5. London Symphony, Norman del Mar. Analyzed by M. A. R. Orchestra, Thomas Scherman. MUSIC-APPRECIATION M. A. R. 81, 12".	★★★★ Performance ★★★★ Recording	● This is the kickoff of the Book-of-the-Month club's project. One side contains a complete, uninterrupted performance. The other has an analysis of the themes and their treatment, conducted and discussed by Scherman. He doesn't talk down to the listener. If anything, he may not be simple and deliberate enough, but the effort is intelligent and well done.
TCHAIKOVSKY: Romeo and Juliet. March Slave/1812 Overture. London Symphony, Hermann Scherchen. WESTMINSTER WLS282, 12".	★★★★ Performance ★★★★ Recording	● The way recordings go these days, you'd expect a new 1812 Overture to be a deliberately noisy exercise in sheer volume, for it's one of the loudest pieces ever written. Instead, it gets the scholarly treatment here (as do the two other chestnuts), and that proves singularly refreshing.
SHOSTAKOVICH: Symphony No. 5. St. Louis Symphony, Vladimir Golschmann. CAPITOL P8268, 12".	★★★ Performance ★★★★ Recording	● Golschmann, who has proven many a time that he can conduct Shostakovich, is guilty of a listless, lackluster, limping job this time. There's some depth to the recording, but little dimension to the performance.

### Galle Department

DEBUSSY: Nocturnes/RAVEL: Rayonnie Espagnol & Menuet Antique. Orchestre de la Societe des Concerts du Conservatoire de Paris, Jean Fouquet. EPIC LC3048, 12".	★★★★ Performance ★★★★ Recording	● Yes, yes, we know all about the nocturnes and the rhapsody. Now then, this little old menuet. It's Ravel's first published work, written when he was 20, orchestrated from a piano piece and here recorded for the first time in 20 years, LP or any other speed. It's an interesting little item, one the Ravel fan won't want to miss.
CHABRIER: Seven piano pieces/SAINT-SAENS: Five piano pieces. Ginoietta Doyen, piano. WESTMINSTER WLS294, 12".	★★★★★ Performance ★★★★★ Recording	● Miss Doyen contributes a genuinely valuable item to the catalogue, on the Chabrier side, not only because these pieces haven't been pressed heretofore, but because she does them with such feeling. The Saint-Saens side is capable, but a little light on the bass side.
BERLIOZ: Five orchestral selections. Orchestre des Concerts Lamoureux, Willem van Otterloo. EPIC LC3054, 12".	★★★★ Performance ★★★★ Recording	● It's remarkable, considering Berlioz' status as a second-rank "name" composer, how many of his writings are weary warhorses. This compilation from <i>The Trojans</i> , <i>Damnation of Faust</i> , <i>Romeo and Juliet</i> , <i>Roman Carnival</i> , and <i>Benvenuto Cellini</i> , contains some of the most tired.

### Operatics

BERLIOZ: Damnation of Faust. David Feller, Suzanne Denoe, Martini Singers, Boston Symphony, Charles Munch. RCA VICTOR LM6114, 3-12".	★★★★★ Performance ★★★★★ Recording	● Victor hasn't concentrated on this sort of thing the way other labels have, but here's a tremendous job fashioned by a crew of old pros. This, mark our words, is going to be one of the biggest selling singers-with-orchestra records of the year. It is tops among complete Berlioz Fausts.
VERDI: La Traviata. Maria Callas, Francesco Albanese, Ugo Savarese, Radio Italiana Symphony, Gabriella Santini. CETRA C1246, 3-12".	★★★★ Performance ★★★★ Recording	● Having recorded all the most fantastically obscure of the Italian operas, Cetra finally gets around to the most familiar. Miss Callas' soprano, so huge and suspenseful, is its greatest asset. Santini directs at a brisk clip, but most of the singing cast is heavy footed.

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# Popular Records

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## FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most interesting and musically sound sides reviewed for this issue as selected from various categories.

Rosemary Clooney—*While We're Young* (Col LP CL-6297)... Rosie's at her best on this LP

## GOOD COMMERCIAL BETS

These are the records received for review which seem most likely to achieve excellent sales because of their broad appeal and the probability that they'll be pushed strenuously by disc jockeys.

Tony Bennett—*Not As A Stranger* (Col)... Weeper has a good cry here  
Perry Como—*Papa Loves Mambo*  
*The Things I Didn't Do Right* (RCA)... While Mambo will get the initial plays, ballad should also do well  
Bing Crosby—*Count Your Blessings Instead of Sheep* (Decca)... Simple melody sung with warmth  
Gary Crosby—*Got My Eyes on You* (Decca)... Lad sounds like dad in his early years on rhythm tune  
Mario Lanza—*Golden Days/Summertime in Heilderberg*  
*Drink, Drink, Drink* (RCA)... Yah, das is Lanza in score from *Student Prince*  
Peggy Lee—*Love, You Didn't Do Right by Me* (Decca)... One of the foremost authorities on love songs expounds again  
Vaughn Monroe—*Lila* (RCA)... Monroe hasn't had a good ballad in months, but this should get results  
Patti Page—*I Can't Tell a Waltz from a Tango*  
*The Mamma Doll Song* (Mer)... Either of these could go for Rage  
Les Paul-Mary Ford—*Whither Thou Goest* (Cap)... Should have no trouble stepping out

## VOCALISTS

The best-sung vocal records received for review in this issue.

Tony Bennett—*Not As A Stranger*  
*Madonna, Madonna* (Col)... Tony wails up a storm on *Stranger*  
Rosemary Clooney—*Love-You Didn't Do Right by Me*  
*Sisters* (with Betty Clooney)... Rosemary caresses *Love*  
Perry Como—*Papa Loves Mambo*  
*The Things I Didn't Do Right* (RCA)... The whole family loves Mambo. Fine ballad on the flip.  
Chris Connor—*Lullaby of Birdland*  
*Try a Little Tenderness* (Bethlehem)... By far the best Chris on records to date; both are tops  
Gary Crosby—*Got My Eyes on You*  
*Mambo in the Moonlight* (Decca)... Son sounds like the old man in his early days on *Eyes*. Mambo also moves  
Sammy Davis Jr.—*Because of You* (Decca)... Two-sided effort in which Sammy impersonates skillfully and humorously many singers, and actors  
Rusty Draper—*Muskrat Ramble*  
*Magic Circle* (Mer)... Catchy words to the old favorite *Muskrat*  
Peggy Lee—*Love, You Didn't Do Right by Me*  
*Sisters* (Decca)... Peggy does an outstanding job on *Love* and double-voices *Sisters*  
Tommy Leonetti—*That's What You Made Me*  
*I Love My Mamma* (Cap)... Personable Leonetti sells on both of these  
Betty Madigan—*Always You*  
*That Was My Heart You Heard* (MGM)... Always has a nice lilt to it  
Frank Sinatra—*When I Stop Loving You*  
*It Worries Me* (Cap)... Chalk up another splendid effort for Mr. S.

## COUNTRY & WESTERN

The best country and western sides received for review for this issue.

Roy Acuff—*Streamline Heartbreaker*  
*I'm Planting a Rose* (Cap)... Mr. Folk Music proves he is still great  
Davis Sisters—*Show Me*  
*Just Like Me* (RCA)... The gals could have a repeat big one on this  
Little Jimmy Dickens—*Take Me As I Am*  
*Blackeyed Joe's* (Col)... Take Me will be took to  
Pee Wee King—*Here Lies My Heart*  
*Keep Your Eye on My Darling* (RCA)... One of the little guy's best efforts  
Ray Price—*What If He Don't Love You?*  
*I Could Love You More* (Col)... Ray really sells on these  
Rita Robbins—*Take a Look at That Moon/Whither Thou Goest* and *If You Don't, Somebody Else Will/The Hook* (RCA)... You're not seeing double, but this is a two-barreled hunk of c&w entertainment. Nashville youngster proves she has something on the ball and this double initial release proves RCA backs up the feeling.  
Merle Travis—*Louisiana Boogie*  
*Love Must Be Catchin'* (Cap)... Merle does extremely well on both of these  
Porter Wagoner—*Company's Comin'*  
*Tricks of the Trade* (RCA)... Both sides good, but we'll join the *Company*

## Dizzy Dean Spins On Colonial Discs

New York—The latest sports figure to become a recording artist is Dizzy Dean. The former baseball star now records for Colonial records in Chapel Hill, N. C.

On his first Colonial recording, Dizzy sings *Wabash Cannonball*, a tune he frequently performs on radio and television broadcasts, and

*You Don't Have to Be from the Country*, a tune he wrote.

Colonial is the company which originally released Andy Griffith's *What It Was, Was Football*. After the record had caught fire, Orville Campbell, owner of Colonial, sold the master to Capitol records. On the Capitol label, *Football* eventually sold half a million copies.

## Joe Loco Signs With Marks Music

New York—Mamboist Joe Loco has been signed by Edward B. Marks Music Corp. Loco's original compositions and orchestrations will be published by the firm.

Loco also will orchestrate Marks' standard successes, including some American standards as well as Latin favorites, in mambo style.

Marks will issue a special orchestral Loco series, as the firm has done through the years with Artie Shaw, Red Nichols, Xavier Cugat, and many other name orchestra leaders. The Loco arrangements will be so devised that they can be played by larger orchestras and, at the same time, will be practical for combos of any instrumentation.

First to appear on the market will be mambo versions of Rodgers and Hart's *Manhattan*, Maria Grever's *What a Difference a Day Made*, and three Loco originals, including parts of his new suite called *Mambo U.S.A.*

Loco is a Tico record star and has been identified with the mambo.

## Sammy Kaye Seeks Sharp Coed Leader

New York—Sammy Kaye's upcoming tour of the nation's college campuses has among its goals the discovery of the prettiest and most shapely coed bandleader in the country.

The girl selected at each college will be invited to compete in a national elimination, with the victor receiving a trip to New York and an appearance on Kaye's *So You Want To Lead a Band?* TV show.

## EVERYBODY DANCE

The best dance band sides received for review for this issue.

The Commanders—*Mr. Pogo*  
*The Touch* (Decca)... Persuasive Mr. Pogo will stick with you  
Ted Heath—*Bernie's Tune*  
*Stomp and Whistle* (Lon)... Swinging big band on *Bernie's Tune*, with good solos  
Tito Rodriguez—*Sugar Blues Mambo*  
*Manhattan Mambo* (RCA)... Another top mambo effort  
Hal Thomas—*Caravan*  
*Glory, Glory* (Trend)... Great trombone by Dick Nash on *Caravan* should attract many listeners

## THE JAZZ SCENE

The following records represent the best jazz sides received for review this issue. See page 14 for complete reviews.

Roy Eldridge—*The Strolling Mr. Eldridge* (Clef LP MGC-162)... A great contribution to jazz lore from Little Jazz  
Billie Holiday—*Billie Holiday* (Clef LP MGC-161)... Eight wonderful selections by Billie

## INSTRUMENTALS

The best pop instrumental sides received for review in this issue.

Leo Diamond—*Waterfall*  
*Little One You're Too Much* (RCA)... Harmonica player has a good gimmick in *Waterfall*  
Harmonicats—*Mambo Jambo/El Coco* (Mer)... Cats jump on Mambo  
Mantovani—*Adios Muchachos*  
*Speakeasy* (London)... Orchestra does a fine job on tango *Adios*

## THESE WILL ALSO BEAR A HEARING

The following records, also received for review, are considered of sufficient interest to Down Beat readers to merit sampling.

Louise Beatty—*Someday/Blackberry Lillie*  
*Nellie* (Ultra)  
Louis Beatty—*Gittin' Lucky/In This Whole Wide World* (Ultra)  
The Chorus—*Arivederci/I Need Your Lovin'* (Cap)  
Dick Contino—*Oaki Mambo/Yours* (Mer)  
Alan Dale—*I Wonder What's Become of Sally/Moonlight & Roses* (Coral)  
Bill Daryl—*The Hook/Where Can You Be?* ("X")

Margerie Day—*Mole in the Hole/Just Couldn't Keep it to Myself* (Decca)  
Billy Fields—*Don't Laugh at Me/Thrilled* (MGM)  
The Four Guys—*Don't Laugh at Me/Not As A Stranger* (Mer)  
The Four Jokers—*Tell Me Now/Caring* (MGM)  
Ginny Gibson—*There's a Small Hotel/The Song That Broke My Heart* (MGM)  
Richard Hayman—*Mr. Pogo/The Touch* (Mer)  
Tiny Hill—*I Got the Blues When It Rains/Someday, You'll Be Sorry* (Mer)  
Holland Street Organ-Diana Coupland—*Johnny Come Home* (two sides) (MGM)

Dick Hyman Trio—*Cecilia/East of the Sun* (MGM)  
Johnny Muddox—*Blue Hawaii/Pattona Rag* (Dot)  
Gerry Man—*A 1,000 and One Nights/Here's What I'm Here For* (Mer)  
Jack Marshall—*Namie/Bye Bye My Baby* (Ekko)  
Jack Marshall—*Choo Choo Guitar/Tromble Boogie* (Ekko)  
Jack Marshall—*When I Look at You/Kerryville Hop/Too-Fi Fiddlees Ayee/Raw, Raw Rawin' Along* (Ekko)  
Frank Moten—*The Moment You Kissed Me/Johnny Was Absent From School* (Bethlehem)

## THE BEST IN PACKAGED GOODS

The best albums (LPs and EPs) received for review for this issue.

Rosemary Clooney—*While We're Young* (Columbia LP CL-6297)  
*While We're Young; Too Young; Hello, Young Lovers; Young at Heart; Younger Than Springtime; Blame It on My Youth; Young Man, Young Man; You Make Me Feel So Young*

Billy Eckstine—*I Let a Song Go Out of My Heart* (MGM LP E-257)  
*I Let a Song Go Out of My Heart; Don't Get Around Much Anymore; Solitude; Prelude to a Kiss; Mood Indigo; Do Nothin' Till You Hear from Me; I Got It Bad; Sophisticated Lady*

Richard Hayman—*Richard Hayman and His Orchestra* (Mercury LP MG-25189)  
*Ruby; Terry's Theme; Eyes of Blue; Hi-Li, Hi-Lo; Something Money Can't Buy; Anna; Joey's Theme; Sadie Thompson's Song*

Roger King Mozian—*Colorful Music* (Clef LP MGC-166)  
*Midnight in Spanish Harlem; Love for Sale; Panorama; Temptation; Yesterdays; Forlorn; Rock 'Em; Just Mozian Along*

Stan Wilson—*An Evening with Stan Wilson* (Clef LP MGC-163)  
*O Ken-Karangae; Scarlet Ribbons; Mona Lisa; Neighbor, Neighbor; Rolling Stone; Drucilla; I Want You, I Need You; Night*

The powers-that-be at Columbia finally gave Rosie a chance to do some good tunes, and she took full advantage of it here. The distinctive Clooney voice and her careful way with a lyric make this a most valuable package.

B's best effort in some time. He's at home with these Ellington tunes and sings all of them to good effect, especially the haunting *Prelude to a Kiss*. This collection should be gratefully received by Eckstine admirers.

A collection of motion picture themes of recent vintage, played ably and interestingly by the Hayman orchestra. Dick's biggest hit to date, *Ruby*, is also on board.

One of the best of the new bands on the horizon gets its first LP with this issue. Though occasionally the use of tone color gets a bit strong and almost out of hand, it's well worth listening to. Should be a good band for ballrooms, too, if this type of material is liberally spiced with more standards.

Stan's first release on his new label affiliation is not as wholly successful as his previous two LPs on Cavalier, but it's still an excellent display of this young man's talents and an indication that here is a star in the making. *Stone* and *Night* are his own compositions; *Neighbor* and *Drucilla* are engaging calypsos, and *Ken* is an eerie African calypso.

# Down Beat Supplemental Hi-Fi Buyers' Aid (For Legend, See Page 9)

Compiled by Robert Oakes Jordan & Associates. With acknowledgment to James Cunningham, Engineering Dept., National Broadcasting Co., Chicago.

(Raw tapes to be reviewed in a later issue)

## SUPPLEMENTAL BUYER'S AID Down Beat



Costs: Medium Range

**POWER AMPLIFIER**  
Stephens 500D 'Citadel'  
Stephens Mfg. Corp.  
8536 Warner Dr.  
Culver City, Calif.

### Advertising Claims

Power Output: Plus/minus 1 db  
20 to 70,000 cps.....Better than adv.  
Distortion: .5% at 20 watts.....Found as adv.  
Phase Shift: 180° at 20 cycles (due to new design  
using no output transformer).....Better than adv.  
(12% at 15 cps)  
Hum Levels: 90 db below full 20 watt output.....Found as adv.  
Added lab report: This amplifier has had 350 hours of continuous  
duty with one tube replacement; no change in quality.  
Signed as fairly tested in my company laboratory:

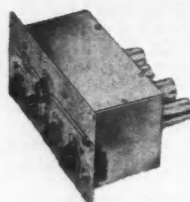
*Robert Oakes Jordan*

FALL 1954  
File Under: Amplifiers  
Audio  
Power  
Direct Drive  
Size: 7 3/4x15x7"  
20 pounds

### TEST DATA

### Laboratory Findings

## SUPPLEMENTAL BUYER'S AID Down Beat



Costs: Medium Range

Signed as tested fairly  
in my company laboratory:

*Robert Oakes Jordan*

**CONTROL/PRE-AMPLIFIER**  
H.S. Martin #352CA  
H.S. Martin and Co.  
1916 Greenleaf St.  
Evanston, Ill.

FALL 1954  
File Under: Amplifiers  
Pre amp. or control  
Audio  
Size: 11x6 3/4x4 1/4" w/panel  
4 pounds

### TEST DATA

**Advertising Claims**  
Output Level: 2, 0 volts to load  
over 10,000 ohms.....Found as adv.  
Transient Response: Tested 50 cps Sq. wave  
Less than 15%.....Better than adv.  
Frequency Response:  
Plus/minus .5db/20 to 30,000 cps up to  
20 mhz.....Better than adv.  
Output: Low impedance.....Found as adv.  
Level control: Fletcher (switch control)  
Humon Curves.....Found as adv.  
Bass and Treble Controls.....Found as adv.  
Distortion: Enters no distortion when  
entered between signal & power amplifier.....Found as adv.

### Laboratory Findings

## SUPPLEMENTAL BUYER'S AID Down Beat



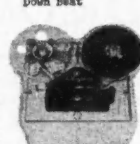
Costs: Professional Range

**POWER AMPLIFIER**  
H.S. Martin #352A Basic  
H.S. Martin and Co.  
1916 Greenleaf St.  
Evanston, Ill.

**Advertising Claims**  
Power Output: 10 watts peak,  
undistorted.....Less than  
Transient Response: Less than  
50cps square wave, less than  
overshoot, frequency.....

Frequency Range: 10 to 10  
flat from 0 to 10 mhz.....  
Output Impedance: 8 & 16 ohms  
Distortion: Overall.....  
Added lab report: This amplifier  
shows the amplifier  
(This unit has power to  
Slight delay tested  
*Robert Oakes Jordan*

## SUPPLEMENTAL BUYER'S AID Down Beat



Costs: Low (Only unit of its type and price on market)

Signed as fairly  
tested in my company  
laboratory:

*Robert Oakes Jordan*

**TAPE PLAYBACK UNIT**  
Audiosphere "Hi-Fi"  
Audiosphere, Inc.  
Livingston, N. J.

### Advertising Claims

Fluctuation: at 7.5%  
at 3.75%  
The Audiosphere comprises this  
unit for binocular, and stage  
make no unusual claim this unit.  
very well for playback and use  
not as good as the expensive binocular  
overall frequency response measured  
it covered this range. The  
unit. The playback can be adjusted  
spacing (horizontal).

## SUPPLEMENTAL BUYER'S AID Down Beat



Costs: Professional Range

**TAPE RECORDER AND PLAYBACK**  
AEG Magnetophone T9 (complete  
with amplifiers)  
AEG Foreign Dept. W.  
Westendplatz 34  
Frankfurt/Main, Germany  
American Rep. (Agent for  
Telefunken)  
American Elite Inc.  
1775 Broadway, N. Y.

FALL 1954  
File Under: Tape Recorders  
Professional, High Fidelity  
Console Mounted  
Size: 20x18x12" high approx. wt. 165 lbs.  
w/o cabinet

### Advertising Claims

Freq. Response: at 3 spds., 40 to  
15,000 cps, plus/minus 2db.....Better than adv.  
Signal/Noise Ratio: 55db below record  
level.....Better than adv.  
Distortion: Less than 2% rms at 1000 cps at 4-10 db  
(includes bias, erase, playback amp. noise).....Found as adv.  
Flutter and Wow: below .1% rms, all spds.....Found as adv.  
Tape Reel Type: standard or open.....Found as adv.  
Line Voltage & Current: 110/220, 50/60  
cycles A. C.....Found as adv.  
Modulation (VU) Meter: selector switch.....Found as adv.  
Inputs: 3 mhz (condenser) jacks; line in-  
put (600 ohm).....Found as adv.  
Outputs: 1, 4 ohm spir. jack; 2, 200 ohm line  
out; 1, microphone output (250 ohm).....Found as adv.

Signed as fairly tested in my company laboratory:

*Robert Oakes Jordan*

### TEST DATA

### Laboratory Findings

## SUPPLEMENTAL BUYER'S AID Down Beat



Costs: Professional Range

(For rack mount or home installation.  
No power amp.; tape  
transport only.  
3 heads.)

FALL 1954  
File Under: Tape Recorder  
Professional, High Fidelity  
Portable  
Size: 20x18x12" (case); 65 pounds

**TAPE RECORDER/PLAYBACK**  
Presto RC-11 (Transport) (15" & 7 1/2")  
Presto Recording Corp.  
P. O. Box 500; Paramus, N. J.

### Advertising Claims

Freq. Response: at 15" - 50 to 15,000cps  
plus/minus 2db.....Better than adv.  
at 7 1/2" - 50 to 10,000 cps plus/minus 2db, better than adv.  
Signal/Noise Ratio: 55db at 2% rms distortion  
at 400 cps.....Found as adv.  
Flutter and Wow: at 15", max. .12% at 7 1/2",  
max. .25%.....Both found as adv.  
Reel Sizes: 10 1/2" and 7"; Controls: Push buttons;  
Capstan Switch control.....All found as adv.  
Magnetic Heads: 3 (Record, Playback/Monitor).....Found as adv.  
Tape Mount Switch: Cuts off machine.....Found as adv.  
Tape Tension Control: Lever arm controlled.....Found as adv.

Signed as fairly tested in my company laboratory:

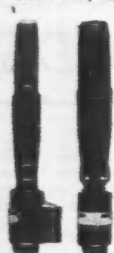
*Robert Oakes Jordan*

### TEST DATA

### Laboratory Findings

## SUPPLEMENTAL BUYER'S AID Down Beat

Tested June, 1954



Costs: Medium Range

**MICROPHONE**  
Shure #300  
Shure Bros., Inc.  
225 W. Huron St.  
Chicago 10, Ill.

### Advertising Claims

Frequency Response: 40 to 15000 cps  
Essentially Flat.....Better than adv. on low  
end  
Sensitivity (on RMA Standards (1000cps test):  
3 Impedance Ranges: Pos. "H" - -153.3 db.....Found as adv.  
Pos. "M" - -151.8 db.....Found as adv.  
Pos. "L" - -153.2 db.....Better than adv.  
Switch for Voice and Music.....Low frequency response  
properly dropped in  
"Voice" position

Signed as fairly tested in my company laboratory:

*Robert Oakes Jordan*

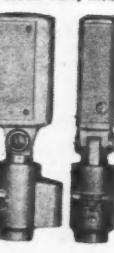
FALL 1954  
File Under: Microphones  
Voice, Music  
Size: 1 1/2" wide, 9 1/2" high, 3 3/4" pounds  
Type: Bi-directional, Ribbon Element

### TEST DATA

### Laboratory Findings

## SUPPLEMENTAL BUYER'S AID Down Beat

Tested June, 1954



Costs: Professional Range

**MICROPHONE**  
Shure #333  
Shure Bros., Inc.  
225 W. Huron St.  
Chicago 10, Ill.

### Advertising Claims

Frequency Response: 30 to 15000 cps  
Essentially Flat.....Better than adv. on both  
low and high ends.  
Sensitivity (on RMA Standards (1000 cps  
test): 3 Impedance Ranges: Pos. "H" - -151 db.....Found as adv.  
Pos. "M" - -149 db.....Better than adv.  
Pos. "L" - -151 db.....Better than adv.  
Switch for Voice and Music.....Low frequency response  
properly dropped in  
"Voice" position

Signed as fairly tested in my company laboratory:

*Robert Oakes Jordan*

FALL 1954  
File Under: Microphones  
Voice, Music  
Size: 1 1/2" wide, 7 1/2" high, 4 pounds  
Type: Uni-directional, Cardioid Ribbon  
Element

### TEST DATA

### Laboratory Checks

## SUPPLEMENTAL BUYER'S AID Down Beat



Costs: High Range

**Dividing Networks**  
Lansing N1200  
1200 cps (12db/octave)  
16 ohms  
3 pos. attenuations  
Flat (-6db); Mod (-3db)  
Max (0db)  
Found as adv.

*Robert Oakes Jordan*

**ENCLOSURES-LOUDSPEAKERS**  
James E. Lansing Model #34 (Console)  
James E. Lansing Sound, Inc.  
2439 Fletcher Dr.  
Los Angeles, Calif.

### Advertising Claims

Power: 25 watts 1200 cps  
Frequency: 1000 to 15,000  
Acoustical Element  
(sets as 12db for sound  
pressure up to 90 solid  
Voice Colls.....  
Added lab note: unit  
accurate approach  
sound with 0 interference  
Signed as tested in  
*Robert Oakes Jordan*

## SUPPLEMENTAL BUYER'S AID Down Beat



Costs: High Range

Signed as fairly  
tested in my  
company laboratory:

*Robert Oakes Jordan*

**LOUDSPEAKERS-PERMANENT MAGNET**  
Stephens 5206A (15 inch)  
Stephens Mfg. Corp.  
8536 Warner Dr.  
Culver City, Calif.

### Advertising Claims

No claims were made for this speaker  
by the manufacturer. No technical data  
was sent with the sample speaker. The  
manufacturer suggested that we publish  
whatever the findings were. (They were  
checked against a similar unit purchased  
from stock in Chicago.) Each unit com-  
pared favorably. The stock unit per-  
formed somewhat better than the sample  
unit. The same test equipment as used  
in the Philips test was used here.

### TEST DATA

### Laboratory Findings

Power: 23 watts (perfoot  
loading) 40 watts without  
appreciable distortion.  
Crossover Networks: Appeared  
to cross at 1245 cps (approx.  
-3 db)  
Low Range: 27 to 1250 cps  
High Range: 1240 to 16,000 cps  
Fundamental Resonance: 32 cps  
Magnets: Calculated at over 7  
pounds  
Voice Coil Total Impedance:  
500 ohms

## SUPPLEMENTAL BUYER'S AID Down Beat



Costs: Medium Range

Signed as fairly  
tested in my company  
laboratory:

*Robert Oakes Jordan*

FALL 1954  
File Under: Enclosures, Loudspeaker  
Horn Loading Type (Rear)

**ENCLOSURES-LOUDSPEAKERS**  
James E. Lansing Model #34 (Console)  
James E. Lansing Sound, Inc.  
2439 Fletcher Dr.  
Los Angeles, Calif.

### Advertising Claims

No advertising claims were sent with this unit from the manufacturer.  
**Laboratory Findings**  
Cabinet size: 23 3/4" wide, 39 3/4" high, 22 1/2" deep  
Weight (empty): 110 pounds  
Finish: Primaries: Blonde, Mahogany, Utility Gray. (Smooth clear satin finish)  
Design: Simple, no useless decorations. Solid, well constructed for room  
corner use (though not necessary).  
Interior design: Solid, heavy wood and separating material forming a rear  
loaded folded horn (six foot path). There is an extremely low Q  
in this true exponential folded horn enclosure. All sections of  
this unit are fastened and glued securely. There is no point of  
false resonance to 150 cps (no part of the horn itself radiates).  
The speaker became a direct radiator above the 150 cps crossover  
in the bass register (using Lansing Speaker D 130A)

## SUPPLEMENTAL BUYER'S AID Down Beat



Costs: Medium Range

Signed as fairly  
tested in my  
company laboratory:

*Robert Oakes Jordan*

**ENCLOSURES-LOUDSPEAKERS**  
Stephens 627B "Caval"  
Stephens Mfg. Corp.  
8536 Warner Dr.  
Culver City, Calif.

### Advertising Claims

No technical claims  
for this  
Laboratory  
Cabinet size: 31 1/2" x  
Weight (empty): 44 lbs.  
Finish: Blonde or dark  
Design: Extremely simple  
appearance. 12 in. ap-  
grille; interior  
Interior design: Curved  
fibers. Very close to 6  
wood 3/4" thick  
at all joints  
access to  
20 cps up

Frequency: 10 to 10  
flat from 0 to 10 mhz.....  
Output Impedance: 8 & 16 ohms  
Distortion: Overall.....  
Added lab report: This amplifier  
shows the amplifier  
(This unit has power to  
Slight delay tested  
*Robert Oakes Jordan*



FALL 1954  
File Under: Amplifiers  
Audio, Power  
Size: 17x10x6 1/2; 45 pounds

**TEST DATA**

**Laboratory Findings**  
Power Output: 25 watts peak, 25 watts Better than adv. (10% undistorted).....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID  
Down Beat  
Tested May, 1954

POWER AMPLIFIER  
McGowan MA-310  
Don McGowan Inc.  
3700 W. Roosevelt Rd.  
Chicago 24, Ill.

**TEST DATA**

**Laboratory Findings**  
Frequency Response: 20 to 20,000 cps.....Found as adv. (10% undistorted).....  
Power Output: 12 watts.....Found as adv. (10% undistorted).....  
Distortion: 1% at 12 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID  
Down Beat

POWER AMPLIFIER  
Regency HF-150  
I.D.E.A. Regency Div.  
7900 Pendleton Pike  
Indianapolis, Ind.

**TEST DATA**

**Laboratory Findings**  
Power Output: 12 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 20 to 20,000 cps.....Found as adv. (10% undistorted).....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

FALL 1954  
File Under: Tape Player  
Binaural, Monaural  
Half Track (Staggered)  
Dual Pre-amps (80 controls)  
No Power Amp., No Recording Mechanisms

**TEST DATA**

**Laboratory Findings**  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID  
Down Beat

TAPE RECORDER POWER AMPLIFIER  
Magnecord P76-K Aux. Amp.  
Magnecord Inc.  
225 W. Ohio St.  
Chicago 10, Ill.

**TEST DATA**

**Laboratory Findings**  
Power Output: 10 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID  
Down Beat

TAPE RECORDER AND PLAYBACK  
Magnecord P76-K (Transport)  
Magnecord Inc.  
225 W. Ohio St.  
Chicago 10, Ill.

**TEST DATA**

**Laboratory Findings**  
Power Output: 10 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

FALL 1954  
File Under: Tape Recorder  
Professional, Amplifier  
(Input-recording/playback/remote monitor) No power amplifier  
Size: 20x15x6 1/2 (Case); 65 pounds

**TEST DATA**

**Laboratory Findings**  
Power Output: 10 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID  
Down Beat  
Tested August, 1954

FM RADIO TUNER  
CRAFTSMAN C 900  
The Radio Craftsmen, Inc.  
4401 N. Ravenswood Ave.  
Chicago 40, Ill.

**TEST DATA**

**Laboratory Findings**  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID  
Down Beat  
Tested June, 1954

MICROPHONE  
Shure #51 "Sondyne"  
Shure Bros., Inc.  
225 W. Huron St.  
Chicago 10, Ill.

**TEST DATA**

**Laboratory Findings**  
Power Output: 10 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This microphone is an extremely rugged and practical unit.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

FALL 1954  
File Under: Loudspeakers  
Tweeter (High Frequency)  
Acoustical Lens  
Solid Metal Horn

LOUDSPEAKERS-PERMANENT MAGNET  
James B. Lansing 1750H Driver  
James B. Lansing Sound Inc.  
2439 Fletcher Dr.  
Los Angeles 39, Calif.

**TEST DATA**

**Laboratory Findings**  
Power Output: 10 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID  
Down Beat

LOUDSPEAKERS-PERMANENT MAGNET  
James B. Lansing 130A (15 inch)  
James B. Lansing Sound Inc.  
2439 Fletcher Dr.  
Los Angeles 39, Calif.

**TEST DATA**

**Laboratory Findings**  
Power Output: 10 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID  
Down Beat

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Phillips of Eindhoven, Netherlands (Norelco) North American Phillips Co.  
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New York 17, N. Y.

**TEST DATA**

**Laboratory Findings**  
Power Output: 10 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

FALL 1954  
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Horn Loading Type (Dual)  
Curved Exponential  
For Wall or Corner Location

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James B. Lansing Sound Inc.  
2439 Fletcher Dr.  
Los Angeles 39, Calif.

**TEST DATA**

**Laboratory Findings**  
Power Output: 10 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID  
Down Beat

PHOTOGRAPH, TABLE/FLOOR MODEL  
Mitchell 3-d (#3-DM)  
Mitchell Mfg. Co.  
2525 Clybourn Ave.  
Chicago 14, Ill.

**TEST DATA**

**Laboratory Findings**  
Power Output: 10 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Audio Input: 7 positions (pin jacks).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Outputs: 4, 8, & 16 ohms.....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

SUPPLEMENTAL BUYER'S AID  
Down Beat

PHOTOGRAPH, TABLE MODEL  
Zenith HF-15R (Mahogany)  
Zenith Radio Corp.  
6001 Dickens Ave.  
Chicago 39, Ill.

**TEST DATA**

**Laboratory Findings**  
Power Output: 10 watts.....Found as adv. (10% undistorted).....  
Frequency Response: 10 to 100,000 cps; flat from 0 to 100,000 cps.....Better than adv. (High limit 120,000 cps).....  
Output Impedance: 8 & 16 ohms.....Accurate to .07%.....  
Distortion: Less than 1% at 10 watts (Intermodulation).....Better than adv. (1% at 12 watts, 1% at 10 watts (Harmonic).....  
Equalization: 5 positions (Flat, Radio, 15, 45, 90).....Found as adv. (3 for GE, Pickering, & Audax cartridges).....  
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Added lab report: This unit has 459 hours running time with not appreciable change.

Signed as fairly tested in my company laboratory:  
*Robert Oakes Jordan*

# Jazz Reviews

**DOWN  
BEAT**

All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

## Laurindo Almeida, Vol. 2

*Atabaque; Amor Flamenco; Stairway to the Stars; Inquietacao; Terra Seca; Speak Low; Acerate Mas; Bas-Too-Ke*

Rating: ★★★★★

A second volume featuring the finger-style Spanish concert guitar of Laurindo Almeida. Again his quartet associates are the excellent altoist Bud Shank (winner of the new star rating in this year's jazz Critics' Poll), bassist Harry Babasin, and drummer Roy Harte.

As the notes state, instead of adding Latin rhythm to domestic jazz, Almeida "comes at it the other way round; the feeling on these records is primarily Latin, with jazz being the addition." More accurately, however, this is mostly true of Almeida's guitar which sets the foundation style of the LP. It is not true of Shank's alto, whose contribution is almost wholly jazz—in tone, phrasing, and rhythmic conception. The blending of the two strains in a flowing, complementary interplay provides the unique flavor that these two LPs (PJLP 7 was the first) have added to recorded modern jazz.

The mood of the set, as was true of the first, is a sustainedly integrated one of airy Pan-American adventurousness. (Pacific Jazz PJLP 13)

## Louis Armstrong

★ ★ ★ ★ ★

This two-sided version of the South African square dance is quite a mish-mash. The approach is via the rumba. Omer Simeon (on alto) duets with Louis while Sy Oliver conducts an orchestra in the foreground with what must have been a large hammer. Louis then takes over on vocal and suddenly (but briefly) the material becomes much more musical. But finally the chaos returns and triumphs. (Decca 29256)

## Claire Austin

*The World's Jazz Crazy; Down Hearted Blues; See See Rider; Good Time Flat Blues; Careless Love; Nobody Knows You When You're Down and Out; Mecca Flat Blues; 'Fore Day Creep*

Rating: ★★★★★

Miss Austin is a rare girl. Though, as the interesting biographical notes indicate, she grew up "as removed from the world of the blues as possible," she has a real feeling for the language. Her unadorned, unsentimentally dramatic directness is in the full tradition. Her voice, while nowhere near as rich and life-deep as that of Bessie (or even Clara) Smith, nonetheless resounds strongly and honestly.

These sides were cut in March

of this year with good accompaniment by Kid Ory, Don Ewell, Ed Garland, and Minor Hall. Surprisingly, "although he recalls playing for Ma Rainey in the early '20s on some never-issued records, Ory had no blues accompaniments on record." As Mr. Koenig notes, "it seemed high time he did." Ory's burled, bristling comments are saltily in context. Good to see Claire recording with musicians this time instead of with the kindergarten clique as on her previous sides. (Good Time Jazz GTJ L-24)

## Dave Brubeck

*How High the Moon; Serenades Suite; Playland-at-the-Beach; The Prisoner's Song; Schizophrenic Scherzo; Rondo; You Go to My Head; Laura; Closing Theme*

Rating: ★★★★★

The only reasonable explanation I can imagine for releasing these old octet recordings (1946-48) is for historical purposes—to fill in further Brubeck's audiobiography. Musically, there's nothing here that has a wholly integrated worth of its own. After a parody evolution of *How High the Moon* in several styles, the quasi-serious part of the scene begins. The next five numbers are stiffly derivative of naively assimilated Milhaud, Hindemith, and exercise books. Not until *Rhapsody* are there any jazz roots of even passing vitality; and the relationship of those five previous numbers to nonjazz is entirely epigonous.

The tunes listed on the record and on the envelope don't square with each other or with the music actually played. *Lover, Come Back to Me*, *Stardust* and *Body and Soul* are advertised, but don't appear. *I Hear a Rhapsody* isn't listed on the record itself, but is played. The whole production is messy. The cover is unimpressively coy; the recording, even allowing for the date of recordings and the fact that some were audition sides, is quite bad. This is a pretty dreary way of making a fast buck on Dave's present renown, and I'm surprised Dave allowed this out.

Octet personnel, besides Dave, included: Paul Desmond, Bob Cummings (alto); Bob Collins (trombone); Dick Collins (trumpet); David Van Kriedt (tenor); Bill Smith (clarinet); Cal Tjader (drums); Ron Crotty (bass). (Fantasy LP 3-16)

## Roy Eldridge

*Willow, Weep for Me; When Your Lover Has Gone; Echoes of Harlem; When It's Sleepy Time Down South; Somebody Loves Me; Feeling a Draft; I Can't Get Started; Don't Blame Me*

Rating: ★★★★★

Roy is backed by Oscar Peterson, Ray Brown, Herb Ellis, and Alvin Stoller. Most of the sides have been reviewed before as singles with uniformly enthusiastic appreciation. Now collected onto an LP, here is by far the most consistently distinguished jazz trumpet artistry on record in the past couple of years at least. More than that, this is a set that will last as long as jazz.

Norman Granz' comments on the envelope form perhaps his best essay yet on the subject of jazz fundamentals. In essence, Roy Eldridge is one of the great musicians of our time because he can communicate an extended, deeply felt range of emotions in a voice and style that are unmistakably, and organically his own. He has strength, taste, and the noblest of all artistic virtues—the one that is hardest to attain—musically mature simplicity. (Clef LP MGC-162)

## Tal Farlow

*Lover; Flamingo; Splash; Rock 'n' Rye; All Through the Night; Tina*

Rating: ★★★★★

Musically this is on a par with Tal's impressive Norgran LP (*Down Beat*, Sept. 22), but between the two, this is a better buy because the technical recording is so superior. As a matter of fact, this is one of the most striking examples of the year of the difference between the work of a brilliant sound engineer who also knows jazz (Rudy Van Gelder for Blue Note) and just another control man (whoever was responsible for the far less full, far less "present" sound of the Norgran set).

As on the other LP, Tal again used a second guitar for both rhythm and chordal support, and also for particular devices such as the unison and parallel fourths collaboration in *Rock 'n' Rye*. Don Arnone is the second guitar here

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and Clyde Lombardi is on bass. Tal used one carryover from the other session, the superb Joe Morello on drums, but this time Joe's crisply tasteful sound is much better recorded and balanced. Tal again plays with the fluent imagination and subtly sure rhythmic ease that have made him one of the major modern guitarists. The basic lines of his three originals aren't gassers in themselves, but Tal builds interestingly on them. The cover is a awirily moving one. (Blue Note BLP 5042)

## Erroll Garner

*Laura; Indiana; I'm in the Mood for Love; The Way You Look Tonight; Penthouse Serenade; Frenches; Play, Piano, Play; Body and Soul; I Cover the Waterfront; Oh, Lady Be Good; Mean to Me; Easy to Love*

Rating: ★★★★★

Most of these were recorded in 1951 and were originally released on a 10" Erroll Garner LP. When Columbia decided to expand several of its best selling 10" sets into 12" LPs, this was among those chosen and enough tunes were added to fill out the space. On all but three bands, John Simmons and Shadow Wilson are Erroll's associates. On the more recent *Frenches*, *Mean to Me*, and *Easy to Love*, Wyatt Ruther and Fats Heard, Erroll's present colleagues, are on hand.

The idea of the original album was for Erroll to record again some of his interpretations that had sold enormously well on other labels but for which he had not received royalties. As usual, no matter how often Erroll has recorded a tune, the newer version is as invigorating as if Erroll were meeting the melody for the first time. As for the LP as a whole, if you dig Erroll (and I can't imagine anyone who feels jazz not being rocked by Erroll), here's another listening and feet-flipping ball.

Erroll's recording activities henceforth, by the way, will be for Mercury and EmArcy. (Columbia 12" LP CL 583)

## Chico Hamilton

*Nuttie; Street of Dreams; Broadway; What Is There to Say?*

Rating: ★★★★★

Chico Hamilton's tasteful trio includes bassist George Duvivier and guitarist Howard Roberts. All three are brilliant, swinging musicians, and their subtle collaboration is a continually inventive triple play. Roberts, heard to fine advantage on Decca's *Jazz Studio 2* LP, and who is currently with Bobby Troup, plays with imaginative fluency here. Duvivier has long been one of the most underrated bassists in jazz. His work alone makes the EP worth listening to with care.

Chico who, to me was the main attraction of the first Gerry Mulligan quartet on record, is a drummer with a rare feel for dynamics and tone shadings as well as rhythmic subtleties. Duvivier arranged *Broadway* and *What Is There to Say?* James Cheatham wrote *Nuttie*; and Chico wrote and arranged *Street of Dreams*. Though I liked all four essays, I was especially taken by the mood on *What* and the approach to Chico's *Street*. I hope there'll be several sequels to this. This could become an important combo if it were to work steadily together. In any case, it's good to have this much of their interplay on records. (Pacific Jazz EP 4-20)

## Earl Hines

*Crazy Rhythm; If I Had You; I'm a Little Blackbird Looking for a Bluebird; Hollywood Hop; A Jumpin' Something; Humoresque; I Can't Believe That You're in Love with Me; The Web*

Rating: ★★★★★

This is Nocturne's first clinker. (Turn to Page 16)

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**ERROLL GARNER**



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And Now Moody Speaks  
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Wiggle Wag  
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MG26017

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Freeman, piano; Shelly Manne, drums;  
Curtis Counce, bass; Bob Gordon,  
baritone-sax.

**IMAGES**  
Lover Man  
Shulie A Bop  
Polka Dots And Moonbeams  
Body and Soul  
They Can't Take That  
Away From Me  
Prelude To A Kiss  
You Hit The Spot  
If I Knew Then  
(What I Know Now)  
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The Hook  
Samie  
Shad Roe  
Paul's Bunion  
Crew Cut  
I'll Always Be  
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**THE BIG TENOR**  
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Pouting  
The Iron Hat  
Duke And The Brute  
Old Folks  
King's Riff  
Randall's Island  
You're My Thrill  
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All The Things You Are  
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A Cottage For Sale  
Time On My Hands  
I'm In The Mood For Love  
MG26027

featuring:

**BILLY ECKSTINE**



**GIRL MET A PIANO**  
Let's Fall In Love  
Darn That Dream  
Remember Me  
But Beautiful  
Stay As Sweet As You Are  
Love Is The Thing  
When A Woman Loves  
A Man  
You Better Go Now  
MG26007

featuring:

**BERYL BOOKER  
OSCAR PETTIFORD  
JOHNNY COLLINS**

**CHARLIES VENTURA**

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Blowing Bubbles  
Synthesis  
Gone With The Wind  
Stop N' Go  
Pennies From Heaven  
If I Had You  
MG26028

featuring:

**CHARLIE VENTURA**



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## Jazz Reviews

(Jumped from Page 14)

Aside from Earl's piano, there's little here worth rehearsing. The band includes Dickie Wells (trombone); LeRoy Harris, Jerome Richardson (reeds); Gene Redd (trumpet); Paul Binnings (bass); and Hank Milo (drums). The arrangements are by Willie Maiden and Jay Hill. Two bands are largely wasted on vocals by Earl. Three others are less-than-routine jump tunes that are sloppily arranged and, except for Hines, barely adequately played. Two bands (*If I Had You* and *Humoresque*) are all Earl, and that brace plus his solo bits on the other tunes are all that saves the LP from a total nothing. The Earl will always be a great jazzman and he has often been a creative bandleader as well. But in this "new sounds" group, he has struck quicksand. (Nocturne NLP 5)

### Johnny Hodges

\*\*\* Sweet as Bear Meat  
\*\* Skokiam

Johnny heads a group with Lawrence Brown, Harold Baker, John Williams, Louie Bellson, and pianists Call Cobbs and Richard Powell. *Bear Meat* is a mellow, loping, blues riff-tune written by Johnny. Rabbit solos with his usual warm amplitude; Harold Baker grows amiably through a chorus; Lawrence Brown has a couple of slidingly effective comments and the ensemble rides the affable riff to a tasty close. The other side is that song again. This approach is a hopefully commercial one (there is even what sounds like a homeless tambourine in the background). (Norgran 124)

### Billie Holiday

*Love for Sale; Moonglow; Everything I Have Is Yours; If the Moon Turns Green; Autumn in New York; How Deep Is the Ocean; What a Little Moonlight Can Do; I Cried for You*

Rating: \*\*\*\*\*

Miss Holiday is accompanied on her third Clef LP by Oscar Peterson, Flip Phillips, Charlie Shavers, Barney Kessel, Ray Brown, Alvin Stoller, Herb Ellis, and Ed Shaughnessy. The set is an experience in mounting pleasure that cannot do anything but increase still further no matter how often the LP is replayed. I would underline especially the rocking ease of *Moonglow* and Mr. Peterson's ride on *Moonlight*. It is good, by the way, to have another version of that tune.

As for comparing it with earlier Teddy Wilson-Billie sessions, what's the point? Count your blessings in having both—and that's my general attitude on this bootless business of separating Billie into time periods. Speaking of time, Billie's beat and variations thereon never cease to be among the seven wonders of jazz. (Clef LP MC C-161)

### Illinois Jacquet

\*\* Blue Nocturne  
\*\* R. U. One?

Illinois' personnel is: Russell Jacquet (trumpet); Cecil Payne (baritone); Matthew Gee (trombone); Shadow Wilson (drums); Raymond Acea (piano); and Al Lucas (bass). On Dick Stabile's *Blue Nocturne*, Illinois blows gently but with little imaginative lift (the arrangement too is far from distinguished). The other side is a casual jumper. Again the arrangement is routine. So is Illinois. But he swings. (Clef 89125)

### Wingy Manone

\*\*\* Oh, Capri

Recorded this past July, Wingy's serenaders included Hank D'Amico, Lou McGarity, Milt Hinton, Charlie McQuarrie, and Cliff Leeman. Wingy lends his soulful baritone to the *Coins* ballad, and turns it into the swinging quick change parody it deserves to be. Or, as

the maestro puts it: "Hey, pops, about me getting them three coins out of that fountain? I can use them—they ain't doing nobody no good down there."

There are good bits of McGarity trombone and a longer sampling of D'Amico's clarinet. On the other side, Wingy revives his famous tour of the *Isle of Capri*. It would enliven that effete island considerably, as a matter of fact, if Wingston actually landed. Anyway, he blows up a small storm over the international settlement again. (Columbia EP 4-40301)

### Charlie Parker

\*\*\* Si Si  
\*\*\* Swedish Schnapps

Recorded in August, 1951, these Bird sides have Red Rodney, John Lewis, Ray Brown, and Kenny Clarke. On *Si Si*, Bird is not at his best, but blows acceptably enough. Rodney is rather erratic. Rhythm section is fine and there's a good John Lewis solo plus alert breaks by Clarke and Brown. On the other side Bird's alto is equally casual, and Red Rodney's trumpet is somewhat better. There's also another worthwhile Lewis solo. (Clef 11103)

### Oscar Peterson

*Deep Purple; The Nearness of You; Two Sleepy People; Laura; I'll Remember April; Lullaby of the Leaves; September in the Rain; On the Alamo*

Rating: \*\*\*\*

Judged in terms of the album's aim, *Oscar Peterson Plays Pretty*, this is another successfully relaxed illustration by Oscar of the tasty tenderness so natural a part of his musical expression. But, as lyrical and reflective as Oscar gets on this "pretty" kick, he never loses the beat nor does he get entangled in the fussy filigree work that lesser pianists are apt to confuse with sensibility. The tempo range from the softly colored *Deep Purple* to an almost Garber-like rhythmic mischievousness in *Lullaby of the Leaves*. Oscar is well complemented by Ray Brown. If you feel like proselytizing for jazz some time, try this on Uncle Edgar. (Clef LP MC C-155)

### Nat Pierce

*Drop the Other Shoe; I'll Never Be the Same; Honey Baby; Easy Living; Keepin' Out of Mischief Now; Some of These Days; Blue Lester; The Kin*

Rating: \*\*\*

Recorded in San Francisco in January, 1954, Nat headed Third Herdsmen John Howell (lead trumpet); Dick Collins (lead trumpet); Cy Touff (bass trumpet); Jerry Coker (tenor and clarinet); Dick Hafer (alto, clarinet and tenor); Jack Nimitz (baritone); Red Kelly (bass), and San Francisco drummer Gus Gustafson. Arrangements were by Nat (who also wrote *Honey Baby*); Jerry Coker; Cy Touff, and Quen Anderson (who also wrote *Drop the Other Shoe*). Featured throughout the LP is

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Dick Collins, recently signed by Victor to bolster its jazz department. I am admittedly a minority opinion in the jazz world on the present merits of Dick Collins. I hear a large amount of potentiality, but neither in person or on records have I heard what Ralph Gleason describes in the *San Francisco Chronicle* as "a distinguished soloist." Dick has interesting ideas (as on *Easy Living* and *Some of These Days* among other places here), and a good beat. But Dick's tone is often jarringly close to being sharp and edgy, and he is inconsistent in his ability to sustain notes and in his general technical facility. Even on the justifiedly praised-in-the-notes second bridge on *Easy Living*, Collins spoils a lovely flow of ideas by imperfect technique.

Compared to other youngcomers like Clifford Brown, Thad Jones, Joe Gordon, or Ruby Braff, Dick still has a long way to go to become a major jazz trumpeter. As a matter of fact, the LP as a whole is more potential than actual achievement. The sides swing, but the writing is not especially fresh or creative in the quasi-originals, the arrangements are professional but hardly outstanding, and the playing is only rarely exciting. A surprising amount of clinkers were let by, too. (Fantasy LP 3-14)

### Paul Quinichette

\*\*\* Humpty Dumpty  
\*\*\* I Can't Give You Anything But Love

Two of Paul's best sides in some time. With Paul are Les Erskine (drums); Jimmy Richardson (bass), and Squeeter Best (guitar). *Humpty* is a funky original by Paul and Rudy Gibson on which Paul blows with a fine beat, good tone, and good if not brilliant ideas. The pianist's name wasn't given, but on this side, it sounds like Sir Charles Thompson. Squeeter also contributes an easy rolling single-string threnody.

On *Love*, after a fine opening, Paul swings relaxedly through the standard. There's a confident piano chorus and another contribution by Squeeter. Rating would be higher if Paul had a more original voice. He's a talented but unmistakable disciple of Pres. Paul is a swinger, and a good musician, but he doesn't yet have that touch of blazing individuality that makes for jazz greatness. (Decca EP 9-29197)

### Max Roach and Clifford Brown, Vol. 1

*All God's Children Got Rhythm; Tenderly; Sunset Eyes; Clifford's Az*

Rating: \*\*\*

### Vol. 2

*Jor-Du; I Can't Get Started with You; I Get a Kick Out of You; Parisian Thoroughfare*

Rating: \*\*\*\*

These are two west coast concerts. On the first, the Roach-



A SWINGING SESSION, was the way EmArcy's top man, Bobby Shad (center) described Dinah Washington's latest date. Shad adds that he considers it the best group of sides Dinah ever has cut. With Dinah and Bobby above are pianist Julian Mance and trumpeter Clark Terry.

Brown team was joined by Teddy Edwards (tenor); Carl Perkins (piano), and George Bledsoe (bass). Best sections of the uneven first LP are to be found on *Az* on which Brownie blows, by and large, with biting fire, and Max, as usual, is polyrhythmically assured (dig his spiralingly creative series of breaks in *Az*). That number winds up with a finely flowing section on which the interplay is between just Clifford and Max.

Previously, Teddy Edwards' routine tenor is of little help and Clifford sounds a little tense on both *Children* and *Tenderly* (he is so far no giant on ballads). He begins to warm up on *Eyes* and wails through *Az*. Max is excellent all the way.

At the second concert, the Roach-Brown quintet included Harold Land (tenor), George Morrow (bass), and Richard Powell (piano). Richard, I believe, is the younger brother of Bud. The second concert is less well recorded than the first—piano balance, for example, is bad; the trumpet balance goes off on *Started*; and the general presence is less full and immediate. Clifford's blowing, however, is looser and more consistent most of the way on this one, which is why the highest rating. Sometimes, as on the first set, he tries for more than he can cohesively absorb into his solo line, but his general conception and amazing sense of time are often so thrilling that a few incompleteness and the several clinkers on both LPs don't always assume major importance. The records would be better, of course, without them.

There are times, as on *I Get a Kick* and sections of *Started*, when Clifford's dazzling run of notes makes you wonder what, if any-

thing, he's trying to say beyond a flexing of his technical muscles. When he does break free of his delight in notes as notes, he is certainly one of the important voices in contemporary jazz. As for the supporting cast, Land is as unimpressive as Edwards; Powell indicates he'll be heard more of. (Gene Norman Presents LPs 5 and 7)

### Paul Smith

*Cheese Cake; C'est la Vie; Crazy Rhythm; All for You; F. S. T.; September Song; Got a Penny; Hey, Sam*

Rating: \*\*\*

A swingingly pleasant session with Paul Smith, Tony Rizzi (guitar); Irv Cottler (drums); and Sam Cheifetz (bass). Paul is a pianist of meaningful technical facility, taste and vigor. He does not have the individualized voice, however, which might make him better than quite good. High points of the set are Smith's strongly sensitive interpretation of the ballad, *All for You*, and the sprightly Nat Cole original, *F. S. T.* ("fine, sweet, and tasty"). Latter could make a good big band instrumental. That *September Song* arrangement, by the way, is pretty stale. Sounds like a carryover from the cocktail hour. Otherwise, it's a good though not distinctive LP. (Skylark SKLP 13)

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## The Blindfold Test

(Trademark Reg. U.S. Pat. Off.)

# Pettiford Digs Babasin On Cello, Lloyd Trotman

By Leonard Feather

Oscar Pettiford has been a major factor on the jazz scene since 1943 when Charlie Barnet brought him from Minneapolis to New York as part of a two-bass team with Chubby Jackson.

Today he is internationally respected not only as a phenomenal bassist, but also as the first man to have made extensive use of the cello as a jazz solo vehicle. (The only other aspirant, Harry Babasin, was included in this test.)

Listening to a variety of modern sounds, Oscar was given no information about the records played, either before or during the test.

### The Records

1. Woody Herman. *Man from Mars* (Mars). Arr. Ralph Burns. Arno Marsh, tenor.

Well, that's Woody Herman. Right? I think it's terrific, especially the arrangement, which is really beautiful—whatever wrote it. It sounds something like Johnny Mandel or someone like that. I think Johnny's one of the greatest, swingin'est arrangers in the business.

One of the better times I've ever lived with music has been with Woody Herman's band in 1949. I think the brass section is terrific; they could use a stronger reed section. I didn't recognize anybody I know, although the tenor sounded very good. I'll give it four stars anyway.

2. Chet Baker Ensemble. *A Dandy Line* (Pacific). Comp. Jack Montrose. Bob Gordon, baritone.

That sounded like Chet Baker and Mulligan, which I think is one of the greatest things that hap-



Oscar Pettiford

pened to music in the last few years. Their fugues and counterpoint things and what they're doing I think is terrific. It's too bad they had to break up, because they're both great instrumentalists.

I'll give that four stars.

3. Dizzy Gillespie. *One Bass Hit* (Gene Norman). Nelson Boyd, bass.

I'd like to thank Dizzy for paying me such a high compliment with my music and his arrangement. It's taken from a thing I wrote in 1943 called *For Bass Faces Only*. Of course, they've switched the bass parts around a little bit, but the arrangement is still there with a little addition. It sounded like somebody trying to play a Ray Brown chorus; I don't think it is Ray Brown though. I like the over-all balance of the recording better than I do the disc itself. The bass player's very good though. I liked him.

Since it's part of my music, I'll give it four stars.

4. Al Haig. *Royal Garden Blues* (Esoteric). Lee Abrams, drums; Bill Crow, bass.

That's a crazy record. Whoever the piano is—he's real gone. Who is that, by the way?

I like the bass man, too—his rhythm is real good, and the drummer plays the kind of rhythm I like to play with, also the pianist. It would be nice to play with somebody like that again. That's four stars.

5. Gene Krupa. *This Can't Be Love* (Clef). Teddy Napoleon, piano; Eddie Sha, tenor.

That's a good trio record. I can't give that but three stars, because they left the bass out, so I'll give a star for each one of them.

The pianist sounds like he's playing back in about the 1946 era. It was very good for that year; and the drummer also sounds a little like he's playing in that time, too. The sax player is swinging—in fact, they're all swinging as far as that goes—they all sound like good musicians anyway.

I'll give it three stars for good musicianship. I would give it four stars, but they don't have the fourth star with them!

6. PeeWee Russell. *Gabriel Found His Horn* (Storyville). Al Bendidi, vocal.

Well, that isn't exactly to my taste. Whatever they're playing, they're playing very well, but I don't like that sound on the vocal, and I don't like the lyrics. He seems more worried about what's going to happen Judgment day than what's happening today—I can't see that.

I wonder what was the matter with the clarinet player. He either seemed awful nervous or else he had some frogs in his mouthpiece or something. I'd have to give that about a star and a half.

7. Stan Kenton. *The Lady in Red* (Capitol).

That sounded like a Pete Rugolo arrangement. I liked it very much. It was very tasty.

Those lead men in the brass section—the trombones and trumpets—were very good. You cannot do without them in a big band. The arrangement, sound, and the record itself were all very good except that they could have brought out the bass a little bit more. I'll give that four stars.

8. Duke Ellington. *Isle of Capri* (Capitol).

That started out sounding like Stan Kenton, but then I think I recognized Duke Ellington and Harry Carney. As it got on into the arrangement, it sounded more like Duke Ellington's harmonic structures.

It's a good arrangement except for that part where it sounded like Stan Kenton. I think he lost his individuality there for a while. I'd only give that three stars.

9. Lloyd Trotman. *Embraceable You* (Tuxedo).

I know who that is. It's Lloyd Trotman; one of my favorite bass players, incidentally.

I recognize the tune from when he used to play it when he was working for me. I like it for one thing because he's not singing along with the bass, while he bows

## PERSPECTIVES

By Ralph J. Gleason

One of the nicest guys in the music business, and one of the best tenor saxophonists I have heard, is Bill Perkins. There have been few musicians, hearing him in the last year, who have not rated him among the best in the country. Yet Perk consistently has refused offers to record with his own group (although he may have succumbed by now), feeling he wasn't ready.

This attitude, which annoys an a&r man, is something I would like to congratulate Bill for. It long has been one of my pet beefs that too many musicians flip when they see that opportunity to make a few bucks and etch their story for posterity on an LP.

### Blow Heads Off

They blow their heads off without having anything to say. The record stores have shelves lined with their product, and if what I hear about recording activity in Hollywood in September is true, they better make room for more. Every sax man in town, except Charlie Emge, is busy making six sides a day.

Now, I've never talked to Perkins about this. I've merely observed what he does. Night after night on a job, Perkins comes in early and practices. I remember once, when he was in San Francisco with the Maynard Ferguson band, he rented a studio to practice in all afternoon.

He's been on a few records—there a lovely bit by him on *Blues in Advance* by Woody Herman on Mars, and he's got a piece on a Stan Kenton record, too. He also will be heard eventually on some Dick Collins' Fantasy sides, made in France.

It, so evidently he's playing strictly from his mind and isn't using any false help. I'll give that five stars.

10. Harry Babasin. *Sanders Meanders* (Pacific Jazz). Al Haig, piano; Larry Buckner, drums & vibes; Babasin, cello and bass.

That was very good. I liked the piano man and the bassist—and it sounded like Harry Babasin playing the cello.

I think Harry's ideas are terrific. He has a fluent mind in playing the jazz cello. Incidentally, we made a couple of records with two cellos. Have you heard them yet?

I didn't like the vibraphones too much. They sounded too much like they were pounding on a keg of nails or something. They didn't get the sound out of the bells like it should have been brought out. So I'd give it 4½ stars.

But what I am looking forward to is the issuance this fall of the Columbia LP by Woody Herman, *The Three Herds*. In that LP, the version of *Early Autumn* is a broadcast by the Herd from Omaha earlier this year in which Perkins is featured.

There will be more, too. One of Woody's Capitol records that should be out later this year is a new thing by Ralph Burns called *Phineas in Vienna*, a ballad written for and featuring Perkins.

If these are up to his ordinary, night by night standards, they will establish him as one of the top tenors in the country, a legitimate New Star. And if they are as good as they could be, look out! In any case, I'm sure it will be agreed that Perkins underestimates himself considerably, yet his attitude is one that a lot of other guys could profit from.

### A Favorite Story

My favorite story of this sort of thing happened one afternoon at the Sunday jam sessions in the Black Hawk. Vernon Alley, who had the band there at the time, was bugged by a coolie who insisted on blowing with the group. He finally asked him to get off the stand and the cat said, "Man, don't you dig these crazy sounds?"

You can interpret that "crazy" in the good, old-fashioned way. We could use a lot more serious, dignified, intelligent musicians like Perkins who have enough sense of responsibility to their art and to themselves not to act like idiots.

## Prestige Gives In, Adds Liner Notes

New York—Bob Weinstock, head of Prestige Records, announces that in response to continuing comments in *Down Beat* and from retail record shops, he has decided to resume the publication of album notes on his record sets. In addition, Weinstock is preparing mimeographed notes for each album that has been released in the past without notes.

Weinstock suggests that anyone who has these needless albums and would like a set of notes should write to Prestige. Give the title and number of the album, and the notes will be sent without charge. Prestige's address is 446 W. 50th St., New York, N. Y.

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# Country & Western

**DOWN  
BEAT**

## Who's To Blame For Dip In Country Music Field?

**By NELSON KING**

Cincinnati—If you are connected with country and western music in the field of radio, please finish reading this story. If you are connected with c&w music (publisher, artist, a&r, etc.) and have high blood pressure, I don't recommend it.

Lately, folk music disc jockeys have been besieged by pleas, cajolings and entreaties "to do something" about an ailing industry.

Some persons have gone so far as to suggest or even state flatly that the country music business is on its last legs and that the men who spin the homespun music are losing their audiences. These persons also indicate that the fault for all this lies in the laps of the disc jockeys.

### One Cry Cited

One cry is going up that rhythm and blues is taking over the fiddle and guitar field, and there is the equally loud complaint that the country music field hasn't had its big records (million sellers) for some time.

Let's take a look at the r&b complaint. It is conceded that the music business follows cycles. Ten years ago anyone who made so bold as to suggest that a leading pop star would record a country tune (no matter what its sales potential) would have been hooted down. A few years later that same suggestion would bring forth wise nods of agreement. The country music cycle had arrived.

### Happy In Field

We, in the country and western end of the music business, were happy. We did everything we could to advance the trend, but this was fought by the a&r boys and the dyed-in-the-wool, nothing-is-good-but-Gershwin pop advocates. Looked at realistically, this is only the American way of good business.

So now the rhythm and blues type of music seems to have found favor with the record buying public, and we, in the country and western field, are alarmed and somewhat chagrined because we no longer are the favored darlings of the a&r men.

When the r&b men became aware of the growing acceptance of c&w music a few years back, they DIDN'T try to hook onto our wagon by getting r&b artists to record country tunes. They DIDN'T try to influence their r&b writers toward penning r&b songs with a Tennessee mountain flavor, but they DID try to improve the r&b field by seeking better rhythm and blues material and producing better rhythm and blues records.

### A Sorry Sight

Now look at us, and ain't we a sorry sight. When a few rhythm and blues records began to gain widespread recognition, we DID become greatly alarmed, decrying a trend that might ruin country music. For years we have loudly proclaimed the clean, family type entertainment to be found in country and western music, but when the r&b trend started, did we, as an industry, try to find better, cleaner country type songs? We DID not.

While all the time whining of an outside invasion of our field we were writing, publishing, and recording country songs with a definite rhythm and blues flavor.

I could name writers, publishers, artists, and a&r men, all of whom, while complaining loudly of the r&b invasion, were diligently trying to come up with the record whose lyrics and performance would just about get under the line of demarcation established by the credo for good country music, namely, complete family acceptance.

All those in the country music industry who have had anything to do with writing, publishing, or recording any song that had to be performed with tongue in cheek should be ashamed to look any sincere, true advocate of country music in the face.

We in the spinning end of the business are to blame also. When the first questionable material was sent our way, we should have destroyed the wax at once and thereafter refused to have anything to do with label, artist, writer, or publisher who stooped to off-color or suggestive recordings in order to sell a few more records.

So if the country and western part of America's music business would like a cure for its latest ill—why not try a little self-medication? A man who is suffering from a communicable disease is not helped by further injections of the disease. And I fervently believe that with an all-out effort—and I mean ALL OUT—from within, the country music business will have no trouble with an increasing r&b invasion.

Now, before the wrath of the r&b artists descends on me, may I say that the above should not be considered a tirade against r&b music because, believe me, there is plenty of room for every segment of this business without trying for a dove-tailed alliance.

First of Two Articles.

## Nashville Notes

**By BILL MORGAN**

Plans are being made for this year's country music disc jockey festival in Nashville to be bigger than ever. Last year's meeting drew more than 600, and this year's event is

expected to exceed 1,000. The festival will be in November, the birth month of *Grand Ole Opry*. All major labels, publishing companies, and artists in the country music field are expected to attend.

Station WSM will have a special suite for *Opry* artists and tape machines for the use of disc jockeys to tape interviews with the stars. DJs are advised to bring their own tapes to be used for interviews. This column will bring you the schedule of activities for the meeting.

George Morgan recently exercised his lungs for Columbia folks in Nashville. Morgan did five sides. The same evening, a religious session was recorded with the Anita Kerr Singers. During the religious session, Morgan did a cover on the Hill & Range tune *Whither Thou Goest*.

### Artists Recorded

Paul Cohen, Decca man, was in town recording a batch of c&w artists . . . McCormick Brothers on Hickory records, currently riding high with *Banjo Twist* and *Red Hen Boogie*, are appearing in Cape Girardeau, Mo., at the Southeast Missouri fair. Bill Dudley of Capitol also is appearing on the bill.

Hubert Long, former manager of Webb Pierce, now has taken over exclusive management of Faron Young, and Lucky Molner is Webb's new manager. Faron will be out of the army in November . . . Bill Monroe did a special session for Decca this month, recutting his own tune of *Blue Moon of Kentucky*, which recently has surged ahead as a result of the record by Elvis Presley on Sun.

Martha Carson, according to Capitol and regional charts, still

## Top C & W Discs

Here are the top country and western records for the last two-week period, as named by the country's leading c&w disc jockeys.

**NELSON KING, WKCY, CINCINNATI**  
1. Hank Snow—*I Don't Hurt Any More* (RCA)  
2. Kitty Wells & Red Foley—*One by One* (Decca)  
3. Webb Pierce—*Even Tho* (Decca)  
4. Carl Smith—*Go, Boy, Go* (Col)  
5. Stuart Hamblen—*This Old House* (RCA)

**Most Promising**  
1. Jimmy & Johnny—*If You Don't, Somebody Else Will* (Chase)  
2. Wanda Jackson & Billy Gray—*You Can't Have My Love* (Decca)  
3. Eddy Arnold—*Repeat Baby* (RCA)  
4. Webb Pierce—*You're Not Mine Anymore* (Decca)  
5. Faron Young—*A Place for Girls Like You* (Cap)

**JOHNNY RION, KSTL, ST. LOUIS**  
1. Faron Young—*In the Chapel in the Moonlight* (Cap)  
2. Justin Tubb—*Looking for a Date* (Decca)  
3. Webb Pierce—*Even Tho* (Decca)  
4. Jimmy Dickens—*Out Behind the Barn* (Col)  
5. Carl Smith—*Go, Boy, Go* (Col)

**Most Promising**  
1. Kitty Wells—*You're Not Easy to Forget* (RCA)  
2. Charles Arthur—*The Good and the Bad* (RCA)  
3. Eddy Arnold—*This Is the Thanks I Got* (RCA)  
4. Ernest Tubb—*Journey's End* (Decca)  
5. Jimmy Dickens—*Take Me as I Am* (Col)

**TOM EDWARDS, WERE, CLEVELAND**  
1. Ferlin Husky—*The Drunken Driver* (Cap)  
2. Wanda Jackson & Billy Gray—*You Can't Have My Love* (Decca)  
3. Hank Snow—*I Don't Hurt Anymore* (RCA)  
4. Darrell Glenn—*Once and Only Once* (Decca)  
5. Tommy Collins—*Whatcha Gonna Do Now?* (Cap)

**Most Promising**  
1. Ferlin Husky—*King of a Lonely Castle* (Cap)  
2. Rita Robbins—*The Hook* (RCA)  
3. Arlie Duff—*She's Just a Housewife, That's All* (Decca)  
4. Neal Burris—*Start the Music* (Col)  
5. Sonny James—*She Done Gave Her Heart to Me* (Cap)

**JIMMY SWAN, WHSY, HATTIESBURG, MISS.**  
1. Hank Snow—*I Don't Hurt Anymore* (RCA)  
2. Kitty Wells & Red Foley—*One by One* (Decca)  
3. Webb Pierce—*Even Tho* (Decca)  
4. Lavern Brothers—*God Bless Her* (Cap)  
5. Charles Arthur—*The Good and the Bad* (RCA)

**Most Promising**  
1. Jack Turner—*I'm Gettin' Married Tonight* (RCA)  
2. Stanley Brothers—*A Voice from on High* (Mercury)  
3. Billy Walker—*I'm a Fool to Care* (Col)  
4. Justin Tubb—*Looking for a Date* (Decca)  
5. Marty Robbins—*Call Me Up* (Col)

**TATER PETE HUNTER, KRCT, BAYTOWN, TEXAS**  
1. Tommy Collins—*Whatcha Gonna Do Now?* (Cap)  
2. Jim Reeves—*Padre of Old San Antonio* (Abbott)  
3. Johnnie & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)  
4. Hank Snow—*I Don't Hurt Anymore* (RCA)  
5. Kitty Wells & Red Foley—*One by One* (Decca)

**Most Promising**  
1. Marty Robbins—*I'm Too Big to Cry* (Col)  
2. Wilburn Brothers—*If You Love Me* (Decca)  
3. Eddy Arnold—*This Is the Thanks I Got* (RCA)  
4. Jimmy Dickens—*Take Me as I Am* (Col)  
5. Curtis Gordon—*I'd Like to Tell You* (RCA)

**DAL STALLARD, KCMO, KANSAS CITY, MO.**  
1. Kitty Wells & Red Foley—*One by One* (Decca)  
2. T. Texas Tyler—*Courtin' in the Rain* (4-Star)  
3. Justin Tubb & Goldie Hill—*Looking Back to See* (Fabor)  
4. Hank Snow—*I Don't Hurt Anymore* (RCA)  
5. Marty Robbins—*I'm Too Big to Cry* (Col)

**Most Promising**  
1. Rex Allen—*Tex Williams—This Old House* (Decca)  
2. Eddy Arnold—*This Is the Thanks I Got* (RCA)  
3. Sonny James—*Oceans of Tears* (Cap)  
4. Cliff Stone—*Blue Moon of Kentucky* (Cap)  
5. Lefty Frisell—*You're Too Late* (Col)

**CRACKER JIM BROOKER, WMIE, MIAMI**  
1. Hank Snow—*I Don't Hurt Anymore* (RCA)  
2. Johnnie & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)  
3. Kitty Wells & Red Foley—*One by One* (Decca)  
4. Eddy Arnold—*This Is the Thanks I Got* (RCA)  
5. Jim Edward & Maxine Brown—*Looking Back to See* (Fabor)

**Most Promising**  
1. Arlie Duff—*Courtin' in the Rain* (Decca)  
2. Billy Walker—*Thank You for Calling* (Col)  
3. The Carlises—*Honey Love* (Mercury)  
4. Hawkshaw Hawkins—*One White Rose* (RCA)  
5. Marty Robbins—*Too Big to Cry* (Col)

**JIM WILSON, WHOO, ORLANDO, FLA.**  
1. Hank Snow—*I Don't Hurt Anymore* (RCA)  
2. Webb Pierce—*Even Tho* (Decca)  
3. T. Texas Tyler—*Courtin' in the Rain* (4-Star)  
4. Eddy Arnold—*My Everything* (RCA)  
5. Eddy Arnold—*This Is the Thanks I Got* (RCA)

**Most Promising**  
1. Carl Smith—*If You Saw Her Through My Eyes* (Col)  
2. Ferlin Husky—*Drunken Driver* (Cap)  
3. Smokey Smith—*I'm a Fool to Care* (Coast)  
4. Johnnie & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)  
5. Jimmy Dickens—*Out Behind the Barn* (Col)

**HAPPY ISON, WOLZ, ORLANDO, FLA.**  
1. Hank Snow—*I Don't Hurt Anymore* (RCA)  
2. Herb & Kay—*This Ole House* (King)  
3. Webb Pierce—*Sparkling Brown Eyes* (Decca)  
4. Terry Fell—*Don't Drop It ("X")*  
5. Dub Dickerson—*Count Me In* (Cap)

**Most Promising**  
1. T. Texas Tyler—*Courtin' in the Rain* (4-Star)  
2. Carl Smith—*Go, Boy, Go* (Col)  
3. Ernest Tubb—*Jealous Loving Heart* (Decca)  
4. Jimmy Dickens—*Out Behind the Barn* (Col)  
5. Earl Sanger—*It's a Cold, Cold Love* (Imperial)

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## Betsy Ross Says . . .

**By Betsy Ross**
*Staging Star WLS National Barn Dance*

Hi, folks. You should've been down to Springfield with me for the Illinois state fair. The whole gang was there, and in spite of the rain we all had a wonderful time. We were doin' our shows outside, and when one heavy shower caught us, Cousin Tilford's trousers shrunk up another two


**Betsy**

inches, Homer and Jethro wanted t' finish the show in their bathing suits, but we ended up by doin' the rest of the show from under the platform.

By the way, we saw our most faithful fan there. She's Esther Slagle, and she has attended 800 consecutive full shows, which means she has seen 1,600 performances of the WLS National Barn Dance. Isn't that somethin'!

Just a week later, on Saturday night, I was on Jim Moran Show with Red Foley. Red was tellin' me how he got taken in when he went to New York for the first time. Seems that somebody sold him the Brooklyn bridge for \$10. Another city slicker came along and said he was the rightful owner, and y'know if Red hadn't given him \$10, t'keep quiet, he'd have had Red put in jail.

Uncle Otto, here on the National Barn Dance, (I call him Mr. Five by Five without hair) is really a good-natured feller. One night a motorist bumped Uncle Otto and knocked him down.

"Couldn't you have gone around me?" Otto asked.

The motorist took one look at him. "I wasn't sure I had enough gasoline," he answered.

"I'm not kiddin' 'bout Uncle Otto bein' so big. When we got off the train at Springfield, he turned up missin'. He came puffin' into the fair grounds an hour late.

"What happened to you?" I asked.

"Well," said Uncle Otto, "I'm so stout I have to back off the train. That doggoned porter thought I was gettin' on and gave me a shove on again. I ended up five stations down the line."

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## Jazz At The Phil

(Jumped from Page 3)

extended exchange. During that whole first half, those two really drove each other to more and more incisive flights, and when Dizzy's lip began to warm up (for some reason, Dizzy said at intermission, it always starts dry in Carnegie Hall), the competition became too interestingly keen for this listener to be concerned about a decision. Both men are among the undeniable jazz greats, and each is so convincingly individual in his style that there's little point in keeping score when they play against each other. The kick is in the listening, not the grading.

### Good Harris

Bill Harris played with good conception and his usual, warm personalized tone throughout the first half. All present were excellent on the ballad medley, with perhaps the high point being the ballad master of jazz, Webster, in *Tenderly*, and Gillespie's gently brilliant abstractions on *Stardust*. Phillips blew imaginatively and tenderly on *Birth of the Blues*; Eldridge sharply outlined *The Man I Love*; and Bellson received the major

ovation of the first half with his extended investigations in percussion.

Peterson's trio (the hardest working members of the entourage) started the second half with a characteristically varied set including two vocals by Oscar, and ending with a rolling *C Jam Blues*. Buddy DeFranco, making his first JATP appearance, joined the trio along with Rich. DeFranco blew magnificently and the resultant set swung hard, but Buddy, though as impressive as ever technically, seemed quite pallid emotionally compared to the horns of the first half. When Buddy blew through *Autumn Leaves*, for example, except for a few touches at the beginning and end, all he actually played was what could serve as a brilliant set of exercises for a post-graduate student of the clarinet. His was not an unmistakably personal, emotionally involved musical statement as was Webster's on *Tenderly*, for example, or Dizzy's on *Stardust*.

Lionel Hampton, doubling a guest appearance from his Basin Street stand, joined the quintet and played with his usual forcefulness and audience-awareness. Rhythmically, the Peterson trio

## Talks Renew Re Shearing Movie

New York—Two film companies have expressed interest in doing a George Shearing biography. MGM has asked Shearing to participate in exploratory discussions, and at presstime, he planned to fly to the coast for talks in October.

Similar plans were underway a few years ago, but then *Torch Song* was released. Since that film partly paralleled Shearing's story, the idea was shelved. But interest in the project has been renewed in the past few months.

plus Rich and Hampton made for a great combination, though there seemed some misconception about respective roles during the drum exchanges between Rich and Hamp. It was revealed later that Hamp hadn't followed the format during the set that had been agreed on in advance.

Ella appeared, backed by Brown, Ellis, Rich, and her new accompanist, Don Abney. Ella was Ella (which saves a lot of adjectives that have all been used before). She swung through *That Old Black*

*Magic*, unveiled her interpretation of *Hey, There*, one that cuts all the others around, and she sailed through *A Foggy Day*. The audience rocked happily to *Lullaby of Birdland*, and then Ella finally satisfied the general curiosity as to what she'd been holding in her hand all the time. All the lights suddenly went out, and Ella lit a pocket flashlight to frame her child-like beauty like with a candle as she mourned *The Man That Got Away*.

Ella next took *Hernando's Hideaway* and shook it into something worth hearing, adding a dash of scat singing and some new lyrics that included an anthology of leading jazz names and such seasoning lines as: "Just knock three times by chance . . . and say you were sent by Norman Granz."

After scat-wailing through *Later for the Happenings*, during which Ella made some fast-breaking exchanges with Rich's witty drums, Oscar Peterson and all the hornmen returned. As a finale, Flip and Ella led the assemblage in *Perdido*. The concert was over, and the evening had been yet another indication that jazz concerts and their audiences are maturing rapidly.

## Town And Country Music

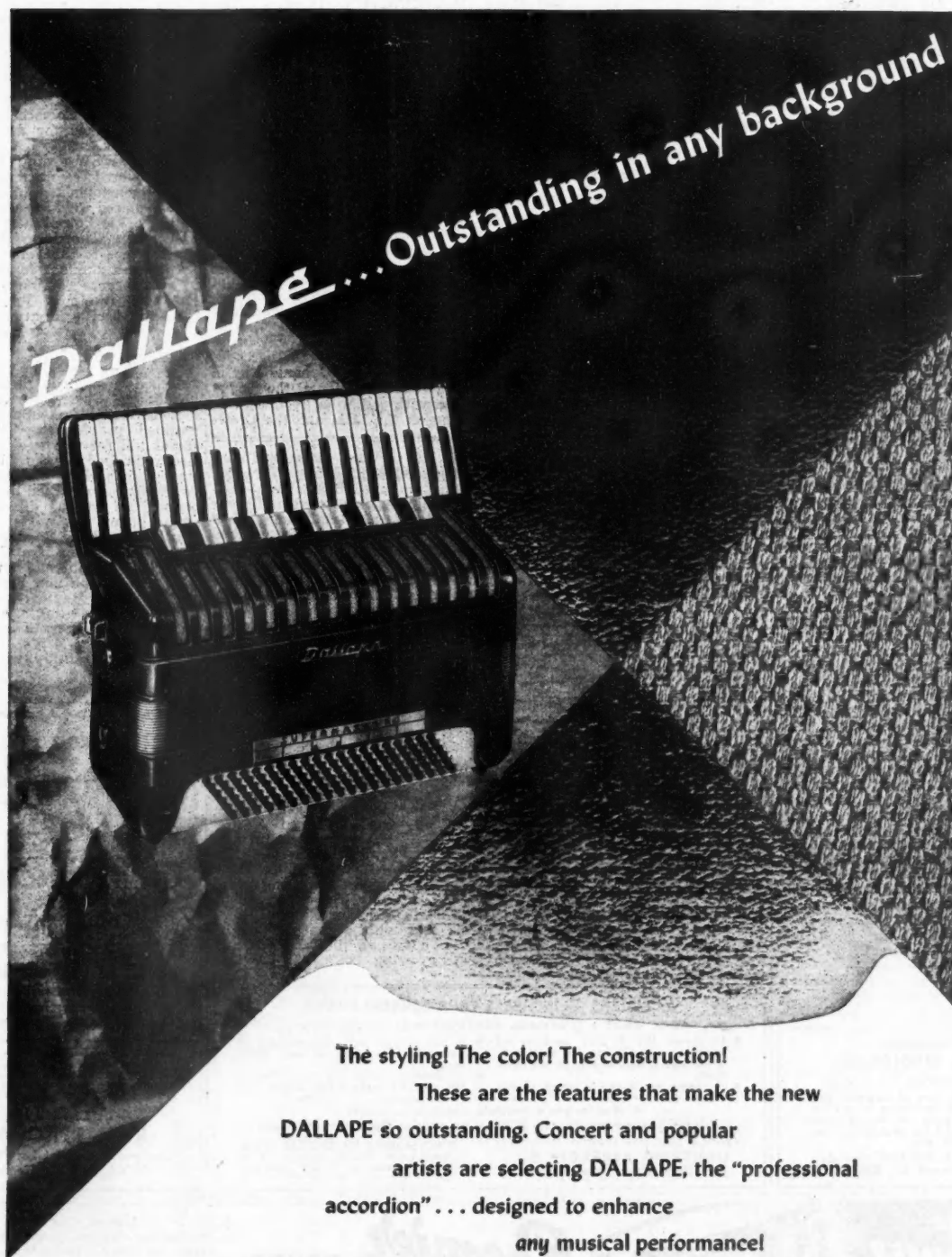
By Bea Terry

Hollywood—Tex Williams signed for 13 weeks with operator Marty Landau for appearances on Friday and Saturday nights in the Riverside Rancho in Los Angeles. Williams continues his regular Saturday night NBC program as well as taking over the NBC Riverside Rancho program Saturday nights . . . Billy Gray, Hank Thompson and His Brazos Valley Boys finished their dates at the California state fair at Sacramento . . . Abigail and Buddy Dooley now regulars at Town hall in Compton . . . Decca's Paul Cohen in town for some country music sessions . . . Fabor Robison, of Abbott and Fabor labels, off again on a six-week trip to Canada and New York.

Marilyn Tuttle will take a leave of absence from *Town Hall Party* to await birth of baby. Husband Wesley is a regular at *Town Hall* . . . Johnny Tyler and His Riders of the Rio Grande; his wife, Doris Monroe, and the Rainbow Valley Rangers quartet are appearing at the Cowshed in Inglewood, Calif.

Jim Reeves heading his own show which is slated for September and October in Oregon, Washington, Idaho, and northern California. Package includes Reeves and his band, Jerry and Dido Rowley, Jim Edward Brown and Maxine Brown . . . TV's famed Annie Oakley

guested *Town Hall Party*, Sept. 11 and was followed by a return engagement of Rex Allen . . . Merle Travis returned from Hawaii Sept. 16 to join Gene Autry on tour. Dates will take them to Canada. The troupe returns to Hollywood in mid-October.



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## Meet Joe Newman, Another New Orleans Gift To Jazz

New York—Though the Armstrongs, Keppards, and Orys have long left the city, New Orleans still rears jazzmen—and not only in the *Muskrat Ramble* tradition. In the present Count Basie band, for example, 24-year-old trombonist Benny Powell wears a New Orleans school tie, and so does the distinguished chief trumpet soloist of the Basie dynamo, Joe Newman.

Newman long has been regarded by musicians and by a steadily increasing number of lay listeners as one of the permanently important hornmen in the jazz tradition—the tradition that runs through Louis Armstrong, Roy Eldridge, Buck Clayton, Harry Edison, Fats Navarro, and Dizzy Gillespie, to name the men Joe lists as the major influences on his development.

Accordingly, Joe's own work transcends arguments by narrow stylistic definitions, because he is his own style. Or, as he says, "It took me some time to realize that you can never really get anywhere playing anybody else's style. So I decided to play my own ideas and play the things I feel, and that's what I've been doing ever since."

### Father a Musician

Joe's roots in jazz and in New Orleans grow from his father, the late Dwight Newman, a Dixieland pianist who headed the Creole Sereaders in New Orleans at the Absinthe House all during the depression. Dwight Newman's was also one of the first Negro bands to have a radio remote in the beginning days of radio.

Joe was born into music on Sept. 7, 1922, in a family that eventually was to include four sisters and a brother. He began on drums at the age of 8, but Joe's main eyes were for tenor, because "I felt the things Dick Wilson was playing



Joe Newman

with Andy Kirk," and he later felt what Herschel Evans and Lester Young were doing with Basie. In the meantime, right in the New Orleans tradition, Joe, now 10, had formed an impromptu neighborhood band. The instruments in this kid band were as flexible as the ingenuity of the performers.

"My brother played kazoo. It had a cane reed with a funnel for the bell. I blew a zine pipe with elbows that curved like a tenor and there were holes drilled in it. I blew it like you would a trumpet, and I could play melodies on it. A banjo and drum completed our quartet. We played neighborhood parties, had a gig every Sunday regularly, and my top price as a leader was \$3.50. The others made about \$1.50."

### 'Sat In'

"As for my moving on to the trumpet, there seemed to have always been one around the house. My father's band used to rehearse there, so we had instruments around, including, of course, a

## Stearns Teaching Jazz At New School

New York—Marshall Stearns started his annual jazz course at the New School Oct. 1. The course runs for 15 weeks and covers the evolution of jazz.

Each session begins with a lecture that is followed by a live performance from visiting musicians. Usually the class adjourns after school hours to a jazz club on a field trip or to the professor's home where additional records are played and discussed.

piano, which is why the rehearsals were at our place. Well, one night I felt I wanted to play while they were blowing. I was sitting in the back yard on the steps, and blew right along with them on this trumpet. They stopped before I did, and heard what I was doing. So they suggested to my father that I take lessons.

"I did, for a month, with David Jones, who used to play mellophone on the riverboats with Louis Armstrong. He was an excellent musician—played tenor, mellophone, trumpet, piano, and guitar. Last I heard of him he was teaching music in Port Arthur, Texas, and that was years ago. The last private studying I had was in 1944 here in New York with Al Stern."

After beginning with David Jones, Joe played in the Daniel public school band under the tutelage of Earl Bostic, who was majoring in music at Xavier university at the time. Later, at Saint Xavier high school, Joe studied under Sister Letitia, who had been the teacher of Bostic. While in high school, Joe was invited to play with the Xavier university band, and one summer when he was 15, he toured Mississippi, Alabama, and Texas with it. In that band was a pianist called Allegretto Alexander, whom Joe remembers as an extraordinary artist.

### School Days

Accepting a music scholarship at Alabama State Teachers college, Joe joined the band there that contained such latent professionals as Matthew Gee and the Trenier Twins. (A few years later, a young trombonist named Benny Powell also took his exams in the "Bama State Collegians.") When Joe was 18 and at Alabama State, Lionel Hampton's band was scheduled for a dance date in Birmingham. Joe didn't have the money for the trip, but his colleagues, Isaac Livingston and Barney Williams (Cootie's brother), did. They told Hamp about young Newman with such convincing enthusiasm that Hamp asked them to have Joe come over the next night. Joe was still fundless, but Isaac and Barney pawned some of their clothes to give him the fare.

Joe impressed both Hamp and the dancers the next night. He wasn't called into the band, however, until some months later. In the interim, he got a union card in New Orleans and left school to tour with an all-star Alabama State band. ("I was undecided about leaving school, but they packed my bags, put me in the bus, and made me leader.") Joe joined Hampton in Chicago in 1941 and stayed with him until December, 1943.

When Buck Clayton went into the army that year, Jo Jones suggested that Joe sit in with Basie, and Joe took Buck's chair. He stayed for about a year and a

## Strictly Ad Lib

(Jumped from Page 3)

starring in the show with Robert Merrill from the Metropolitan. . . In the Casbar lounge of Hotel Sahara the La Playa Sextet is getting the town Cha-Cha conscious. . . Frances Faye with Jack Costanzo still alternating on the stand with Chuy Reyes at the stage bar of Hotel Flamingo, where Les Brown and the band are booked for a three-week stay beginning in October.

The Mary Kaye Trio plus two continues with SRO houses in the Gay 90 bar of the Last Frontier and everyone is looking forward to Oct. 13, when George Shearing will bring his group to town to alternate with Mary. . . Music at the Showboat hotel has the late night rounders listening, with Jackie Coon and his Showboat Shufflers making with the two-beat while the Dave Rodgers trio with Gordon Fry on drums and Ted Blake on bass keeps the cooler element happy. . . At the Desert Inn, the Henry Rose trio has been garnering nightly plaudits from the patrons.

—henry lewy

WASHINGTON, D. C. — The working Dixieland bands have added competition with the advent of the new college year. Added to the lineup is Bobby Marshall's Dixie quartet at Cap'n Guys, while the Varsity Grill in College Park, Md., will feature the Tony Smith quintet, a product of the University of Maryland. . . The Bayou club—the home of two Dixieland units—recently rang to the modern alto of Jack Riley and friends who came down on a night off to sit in. . . The Freddy Martin orchestra closed a busy two weeks at the Embassy room of the Hotel Statler on Oct. 2.

A genuine haven for traveling bands is the NCO club at Andrews air force base, which played host to Charlie Spivak and Ray McKinley in September, and will bring the Dorseya back for another one-acter on Oct. 7. . . Johnnie Ray is the current attraction at the Casino Royal, with the Mills Brothers following on the 11th, and the Crew-

half; left to work out an 802 card and gigged around New York for a year; rejoined Basie; then went with Illinois Jacquet when Illinois decided to form a small band. When Illinois joined JATP, Joe worked several months in New York with J. C. Heard. From late 1947 until mid-1950, Joe returned to Illinois and made all of Illinois' record dates during that period. After freelancing for a while in New York, Joe accepted Count's invitation to enlist in the new Basie band in January, 1952, and has been a vital member of it ever since.

It's been a long and full way since the days in New Orleans when Joe, then about 6 years old, used to wait for the times Louis Armstrong would come back home and broadcast from the Club Forrest Cafe. "Louis was my first inspiration—even before I had a trumpet. I'd stay up at night and often would fall asleep waiting for him to come on." And on these autumn nights, several kids not yet 10 are probably dozing by radios, waiting to hear Joe Newman blow on a late night Count Basie a-ri-ot. That's how the jazz tradition keeps growing.

—nat

Cuts slated for the 25th . . . Dinah Washington graced the Howard theater stage for the week ending Sept. 23, with the Orioles onstage this week. . . Rehearsals for "THE" orchestra—which will present its regular fall-winter series—will begin as soon as drummer-leader Joe Timer overcomes an infection which has kept him inactive since the spring.

—Joe Quinn and Tex Gathings

CLEVELAND — The Hollenden reopened its Vogue Room for business on Sept. 20. Opening act was the Wilder Brothers. George Duffy and crew are back on the bandstand. . . Next door at Wexler's Theatrical Grill, the Ellie Frankel trio continues as the mainstay of the room. Wonderful Teddi King and the Karamu Cavaliers followed Johnny Vann and the Rhythm Rascals on Sept. 27. . . The skyway who opened its fall policy with Lou Monte: had Al Morgan on the 20th, and Harry Belafonte on the 27th. Alan Dean is in Oct. 6. Aragon ballroom swayed to the music of the Tex Beneke lads on Sept. 12. The lineup for the dancehall includes Charlie Spivak on Oct. 10; Freddy Martin on the 17th, and Sammy Kaye for Nov. 14.

m. k. mangan

PITTSBURGH — JATP at Syria Mosque for a one-acter Oct. 1. . . The Billy May band, with Sam Donahue, played the West View park ballroom on Sept. 17. . . Julius La Rosa, in town for a week at the Vogue Terrace, cut some comedy routines for deejay-comic Regge Cordic, at KDKA. . . The wife of WWSW deejay Art Pallan has recovered from a recent severe case of pneumonia. . . Bobby Cardillo replaced Reid Jaynes on piano with the Vic Powell quartet at the Midway. . . The Harry Bush quartet returned to the Point View hotel after a summer hiatus caused by the absence of Jimmy Morgan. Ex-JATP tramist Tommy Turk is featured with the group.

—charles sords

MIAMI — The Clover club switched to a grille revue format headlining Sherry Britton. . . Pagoda room of the Saxony hotel retained a Maurice Rocco-Bill Hayes bill for two weekends after Rocco finished at the Clover and Hayes at the Olympia theater. . . Jo Thompson returned to town and popped up in the Black Orchid again under the aegis of Eddie Brooks. . . Eddie Snyder doubling on piano between the San Souci and Sherry Frontenac hotels.

Sandra Barton and Frankie Pell at the Black Magic. . . Johnny Powell now fronting the crew at Irv Alexander's French Quarter. . . At the Casbah, it's the Alec Stephens jump group, with pianist Larry Gerard and singer Dolores LaFleur.

—bob marsh

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## Baptists Reportedly Restudying Theater Ban On Church Hall

Hollywood — The Los Angeles Philharmonic auditorium, which is also the Temple Baptist Church of Los Angeles, had decided to toss out all theatrical and concert presentations upon the close of *Peter Pan* Oct. 9, but at deadline the churchmen reportedly were "reconsidering the move."

The best regular tenants are the Los Angeles Symphony Association, during the winter season, and the Civic Light Opera Association, in the summer and early fall.

The church leaders have been at odds with theatrical and concert impresarios more than once over material they considered improper, most recently last summer's production of *Porgy and Bess*.

They also fell out with Norman Granz, who began his Jazz at the Philharmonic concerts in their combination church and auditorium in 1944. This resulted in jazz concerts being banned there since, though the rule was relaxed once when Stan Kenton presented his first *Innovations in Modern Music* concert.

## 'Modern Jazz' Concert Set

New York — The enterprising Record Collectors Shop (*Down Beat*, July 28) has announced that it will sponsor a series of concerts at Town Hall entitled *Great Moderns in Jazz*.

The first concert will take place on Saturday evening, Oct. 30. Thus far, Thelonious Monk and Art Farmer have been contracted to lead two of the four or five groups which will perform that night.

## Les Elgart Forms Group Within Ork

New York — The Les Elgart band, spotlighted in the Oct. 6 issue of *Down Beat*, continues to expand presentation-wide and business-wise as fast as its busy schedule permits.

Latest move is the development of a small progressive jazz unit composed of the several stellar jazz sidemen who are in the band. Personnel comprises: Eddie Bert (trombone), John Wilson (trumpet), John Murtaugh (tenor), Joe Puma (guitar), Russ Savakus (bass), and d. Teddy Sommer (drums). The small band usually plays a 20-minute set nightly. Puma, incidentally, replaced Jimmy Raney when the band left the Astor Roof Aug. 27.

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## Rhythm & Blue Notes

By Ruth Cage

When you're asked the next time, "What's this rhythm and blues stuff?" I hope you have an easier time providing an answer than I have. Some squares want an explicit definition. "Look," they'll say, "I can tell you what a concerto is."

So maybe you counter with "well, it's blues with a beat." Up go the eyebrows, shaping into question marks. You go on defensively, "Rhythm is the harmonious recurrence of beat. Blues is music written in minor keys and characterized by syncopation and despondent subject matter."

The question marks relax a bit, and your confidence is up. "Like I said," you conclude, "rhythm and blues is blues with a beat."

I'd better confess right now that this really doesn't work. Once they've sorted out that conglomeration of words, they usually indicate that they feel uninformed and want a better definition than this.

It seems to me, at this point, that the best thing to suggest is that

they just listen themselves. Perhaps, I might even take the time to point out some fine examples to them. If I do, the chances are pretty good that the work of Amos Milburn will be a part of the lecture.

Milburn would be a choice, not just because his efforts happen to be very first-quality r&b but because his background reflects the fact that this music comes from life. Even as a youngster, whose piano lessons had ended after just two months, Milburn was a great one for translating the things he saw and felt into piano music.

Amos was one of 14 children. After graduation from high school at 15, he sneaked into the navy. After three years in service, in such spots as Bougainville and Guadalcanal where he netted 13



Amos Milburn

battle stars, the 18-year-old came home to learn of his father's death and to find himself the breadwinner for the family.

### Houston Home

Home was Houston, Texas. Before those navy days, Milburn's only opportunity to play the piano

was in the homes of neighbors who had instruments. He borrowed more than their pianos; their feelings and thoughts became the stuff of his music. His first professional job came in Houston. He had organized his own six-man unit. Naturally they played the blues—his take was \$3 a night.

Soon the Milburn voice was expressing the same blues feeling that had gained him a following as a pianist. Boogie was soon a part of the repertoire, too, and before long there was a hit record, *Chicken Shack Boogie Man*, and fame was on the way.

On records and in person, Milburn has had many more hits, and one can't overlook the fact that in making these hits, Amos never has departed from his practice of translating real feelings of real persons into his efforts.

Milburn is not the only one aiming for the hit charts. Newcomer Shirley Guenther seems destined for such a spot with her *Oop, Shoop* on the Spark label . . . Pat Reed, with the Billie Holiday touch, is moving back into the spotlight with *We'll Be Together Again* . . . Billy Ward has moved his Dominoes from King to Jubilee records.

## N. Y. WNEW Realigns Its Disc Jockeys

New York—Station WNEW has realigned afternoon and night music programs. Art Ford, long identified with the early morning *Milkman's Matinee*, will abandon that shift for a record show from 4 to 5 p.m., and *The Art Ford Show* from 7:35 to 9 p.m. The latter new program also underlines the station's policy of adding emphasis to live talent.

The first half hour of the evening Art Ford show will be devoted to the discovery of new voices in show business. The youngsters will be given a *One Week Stand* (the name of this portion of the show), and they'll be accompanied by Roy Ross and his orchestra.

There also will be guest stars. On the last hour of the program, Ford will spin his own unique selection of records.

The new *Milkman* from midnight to 3 a.m. will be Al (Jazbo) Collins, who'll also be heard in *Collins on the Moon* from 9 to 10 p.m. Another live talent show will be headed by Bill Kemp from 5 to 5:30 p.m. There'll be live music with Ross' orchestra, and records also will be played.

## Carmen McRae Cuts For Decca

New York—*Down Beat* Critics' Poll winner, Carmen McRae, has signed a contract with Decca which calls for minimum of 16 sides for the first year with a one-year option.

First date was scheduled to be cut during Carmen's engagement at Basin Street (beginning Sept. 28) where she was backed by the Mat Mathews quintet and appeared on the same bill as Dave Brubeck and Earl Bostic. Carmen was to record for Decca with a foundation of strings and voices, with Jack Pleis directing the date, and the Dave Lambert singers giving vocal aid.

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Down Beat

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EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allsbrook-Pumphrey, Richmond, Va.; AT—Abe Turchan, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtze Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 558 Madison Ave., NYC; MG—Moe Gale, 48 West 48th St., NYC; RMA—Rag Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

### BANDS

Albert, Abbey (Statler) Washington, D. C., 10/14-12/11, h  
 Anthony, Ray (University of Florida) Gainesville, Fla., 10/15-16; (On Tour—Florida) GAC  
 Bader, Don (Vendome Plaza) Long Branch, N. J., h  
 Bair, Buddy (American Legion) Odessa, Tex., 10/13-16; (On Tour—Texas) GAC  
 Basile, Count (Birdland) NYC, 10/7-27, nc  
 Beneke, Tex (Valencia) Rochester, Minn., 10/26-27, h  
 Bothie, Russ (Merry Garden) Chicago, b  
 Brandwynne, Nat (Waldorf-Astoria) NYC, h  
 Cayler, Joy (On Tour—Texas) GAC  
 Chavalas, Los (Waldorf-Astoria) NYC, 10/11/10, h  
 Clifford, Bill (Riverside) Reno, Nev., h  
 Commanders (On Tour—Midwest) WA  
 Cross, Bob (Ballinese Room) Galveston, Tex., nc  
 Dale, Fred (On Tour—Midwest) WA  
 Davis, Johnny (Caribbean) Brooklyn, N. Y., r  
 Donahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1959  
 Elgart, Les Jersey City, N. J., 10/5-10  
 Ellington, Duke (Blue Note) Chicago, Out 10/10, nc; (On Tour) ABC  
 Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h  
 Fields, Elaine (Penthouse) NYC  
 Fields, Ernie (On Tour—Midwest) WA  
 Fields, Shep, Norfolk, Va., 10/19-20  
 Finn, Jack (Claremont) Berkeley, Calif., h  
 Flak, Charlie (Palmer House) Chicago, h  
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h  
 Flanagan, Ralph (New Yorker) NYC, h  
 Garner, Jan (On Tour—Texas) GAC  
 Glasser, Don (St. Anthony) San Antonio, Tex., h  
 Hampton, Lionel (Howard) Washington, D. C., 10/8-14, t  
 Layman, Richard (Statler) NYC, 10/8-11/13, h  
 Herman, Woody (Ches Paree) Montreal, Canada, 10/25-30, nc  
 Howard, Eddy (On Tour) MCA  
 Hunt, Sam (Club 31) Chester, Pa., 10/11-16, nc; (Surf) Baltimore, Md., 10/19-24, cl; (Campbells) London, Ont., Canada, 10/26-11/6, nc  
 Jerome, Henry (Edison) NYC, h  
 Jurgens, Dick (Palladium) Hollywood, Calif., 10/19-11/5, b  
 Kenton, Stan (Concert Tour) GAC  
 Kiley, Henry (Texas) Ft. Worth, Tex., 10/11-12, h  
 Kinsley, Steve (Statler) Hartford, Conn., h  
 Laine, Buddy (On Tour)  
 Lande, Jules (Ambassador) NYC, h  
 LaSalle, Dick (Shamrock) Houston, Tex., Out 11/7, h

Lewis, Ted (Desert Inn) Las Vegas, Out 10/11, nc; (Italian Village) San Francisco, Calif., 10/13-11/2, nc  
 Lombardo, Guy (Roosevelt) NYC, h  
 McGane, Don (Radison) Minneapolis, Minn., h  
 McIntyre, Hal (On Tour—Texas) GAC  
 McKinley, Ray (On Tour) GAC  
 Martierie, Ralph (On Tour—Midwest) GAC  
 Martin, Freddy (Statler) Buffalo, N. Y., 10/5-17, h; (On Tour—Chicago territory) 10/18-30, MCA  
 Masters, Frankie (Conrad Hilton) Chicago, h  
 Mayburn, Jerry (Troquois Gardens) Louisville, Ky., nc  
 Mooney, Art (Aragon) Chicago, Out 10/11, b; (On Tour—Midwest) GAC  
 Morgan, Russ (Roosevelt) New Orleans, 10/7-11/3, h  
 Morrow, Buddy (On Tour—Midwest) GAC  
 Moxian, Roger King (On Tour—East) GAC  
 O'Farrell, Chico (Apollo) NYC, 10/8-14, t  
 Pastor, Tony (Palladium) Hollywood, Out 10/17, h  
 Peepers, Lee (Oil Show) Odessa, Tex., 10/13-17  
 Perrault, Clair (Mayflower) Washington, D. C., h  
 Pettit, Emil (De Soto) Savannah, Ga., h  
 Phillips, Teddy (Martingale) Chicago, nc  
 Raeburn, Boyd (On Tour—Pa. & Ohio) WA  
 Ranch, Harry (Downbeat) Montreal, Canada, 10/13-26, nc  
 Reed, Tommy (Statler) Buffalo, 10/19-12/12, h  
 Reher, George (Fernwood) Bushkill, Pa., Out 10/16, nc  
 Rudy, Ernie (Maxwell Field) Montgomery, Ala., 10/10-16; (On Tour—South) GAC  
 Russo, Pete (Concert Tour) GAC  
 Sands, Carl (Rice) Houston, Tex., Out 10/7, h  
 Sauter-Finegan (On Tour) WA  
 Spivak, Charlie (On Tour—Chicago territory) MCA  
 Straeter, Ted (Piazza) NYC, h  
 Strong, Benny (Schroeder) Milwaukee, Wis., 10/12-24, h  
 Sudy, Joseph (Statler) Detroit, h  
 Thornhill, Claude (On Tour—South) GAC  
 Tucker, Tommy (On Tour—East) WA  
 Waples, Buddy (The Club) Birmingham, Ala., Out 1/31/55, nc  
 Watkins, Sammy (Statler) Cleveland, O., h  
 Weems, Ted (On Tour—Chicago territory) MCA  
 Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, h  
 Williams, Gene (On Tour) WA

## Combos

Airline Trio (Governor Clinton) NYC, h  
 Allen Henry "Red" (Metropole) NYC  
 Armstrong, Louis (Downbeat) San Francisco, 10/7-20, nc; (Palomar) Vancouver, Canada, 10/25-11/7, nc  
 Belleto Quintet, Al (Copa Casino) Buffalo, N. Y., nc  
 Blake Combo, Loren (McCurdy) Evansville, Ind., nc  
 Branton Trio, Bob (On Tour) Johnny Robinson Agency, Hollywood  
 Brubeck, Dave (Basin Street) NYC, Out 10/10, nc  
 Buckner Trio, Milt (Forkeyville) Alton, Ill., Out 10/10, nc; (Terrace) E. St. Louis, Ill., 10/13-24, cl; (Orchid Room) Kansas City, Mo., 10/26-30, nc  
 Burgess Trio, Dick (Show Bar) Houghton Lake, Mich., cl  
 Carter Quartet, Bert (Ocean View) Hilo, Hawaii, nc  
 Clovers (Apollo) NYC, 10/29-11/4, t  
 Cole, Cozy (Metropole) NYC  
 Condon, Eddie (Condon's) NYC, nc  
 Dante Trio (Officers Club) Fort Bragg, N. C., pe  
 Davis, Bill (Birdland) NYC, 10/7-27, nc  
 David, Tiny (Rancho Don Carlos) Winnipeg, Canada  
 Denett Trio, Jack, Hagerstown, Md., 9/27-10/17  
 Doggett, Bill (Crystal) Detroit, Mich., 10/5-17, cl; (Apache Inn) Dayton, O., 10/21-25 & 10/28-11/1, nc  
 Dominoes (Pepe) Philadelphia, Out 10/9, nc; (Latin Casino) Philadelphia, 10/14-20  
 D'Varga (Cipango) Dallas, nc  
 Fields, Herbie (Preview) Chicago, Out 10/10, cl; (Scalers N. Y. Bar) Milwaukee, Wis., 10/11-31, cl  
 Franklin Quartet, Marty (Airport) Brooklyn, N. Y., nc  
 Gardner, Don (Bill & Lou's) Philadelphia, 10/11-23, nc; (Copa Casino) Buffalo, N. Y., 10/26-31, nc  
 Garner, Errol (Rouge) River Rouge, Mich., 10/23-11/10, cl  
 Gaylords (Thunderbird) Las Vegas, 10/7-27, nc  
 Gordon Combo, Stomp (1042 Club) Anchorage, Alaska, Out 12/31, nc; (Latin Quarter) Paris, France, 1/3-1/31/55, nc  
 Green, Bennie (On Tour) MG  
 Guitar, Slim (Apache Inn) Dayton, O., 10/7-18, nc; (New Elm) Youngstown, O., 10/23-30, nc  
 Hilarious Halfbacks (The Grove) Walkersville, N. Y., nc  
 Hines, Earl (Pepe) Philadelphia, 10/18-23, nc  
 Hodges, Johnny (Colonial Tavern) Toronto, Canada, 10/18-23, nc  
 Hope, Lynn (Showboat) Philadelphia, Out 10/16, nc; (El Rancho) Chester, Pa., 10/20-24 & 10/27-31, nc  
 Jaquet, Illinois (On Tour) MG  
 Johnson, Bill (Kitty Cat) Chicago, nc  
 Johnson, Bill (Corsair Tavern) Toronto, Canada, nc  
 Jordan, Louis (On Tour—South) GAC  
 Kent, Hal (Seaview) Beverly, Mass., nc  
 Masters Sextet, Freddie (Top Hat) Long Island, N. Y., cl  
 McNeely, Big Jay (Vic's) Minneapolis, Minn., 10/2-14, nc  
 McPartland, Marian (Hickory House) NYC, cl  
 Mallon, Larry (Town Inn) Hermon, Me., h  
 Manone, Wingy (Metropole) NYC  
 Milburn, Amos (Gleason's) Cleveland, 10/11-17, nc  
 Monte, Mark (Piazza) NYC, h  
 Mulligan, Gerry (Concert Tour) ABC  
 Nocturnes (Roosevelt) NYC, h  
 Orioles (Pepe) Philadelphia, 10/11-16, nc

Parenti, Tony (Metropole) NYC  
 Parker, Charlie (On Tour) MG  
 Parker Combo, Howard (Trade Winds) Denver, Colo., nc  
 Pavone, Tommy (Rock Garden) Willimantic, Conn., r  
 Prysock, Red (Gleason's) Cleveland, Out 10/10, nc  
 Rhythmaires (Gallagher's) Phillipsburg, Quebec, h  
 Richards, Jack & the Marksmen (Brown Derby) Toronto, Canada, 10/4-17, nc  
 Rico Trio, George (Florentine Club) Shreveport, La., pe  
 Rivera Trio, Ottilio (Manhattan) Salt Lake City, Utah, Out 10/31, nc  
 Rivera Trio, Ray (Matty's Town Crest) NYC  
 Roberts Trio, Cee (Navajo Hogan) Colorado Springs, Colo., nc  
 Ronalds Brothers (Seven Seas) Omaha, Neb., Out 10/12 cl; (Preview) Chicago, In 10/13, cl  
 Ryerson Trio (South Seas) Honolulu, Out 10/18, nc; (Crystal) Detroit, 10/19-31, cl  
 Shearing, George (Last Frontier) Las Vegas, 10/11-11/7, nc  
 Simmons, Del (London Chophouse) Detroit, Mich.  
 Spanier, Mugsy (Three Dolls) Milwaukee, Wis., Out 10/19, nc  
 Sparks Duo, Dick (Annex Bar) Sandusky, O., cl  
 Stitt, Sonny (Beehive) Chicago, Out 10/18, nc; (Crystal) Detroit, 10/19-31, cl  
 Three Jacks (Wheel Bar) Colmar Manor, Md., nc  
 Three Kings (De Witt Clinton) Albany, N. Y., h  
 Three Tones (Neck Inn) Throggs Neck, Bronx, N. Y., nc  
 Tic-Tac-Toe Trio (Maynard's) Washington, D. C., Out 10/23, r  
 Tipton Trio, Billy (400 Club) Calgary, Alberta, 10/11-13, cl  
 Trahan, Lil & Pres (Skylark) Pensacola, Fla., cl  
 Trentiers (Cafe Society) NYC, 10/11-31, nc  
 Ventura, Charlie (Concert Tour—Festival of Modern American Jazz) 9/15-11/15  
 Vernon Quartette, Johnny (Sarno's) Lima, O., nc  
 Wagon Train, Les (Penthouse) NYC  
 Walsh and Co., Arthur (Gung Ho) Honolulu, Out 11/10, cl  
 White Trio, Bob (Antlers) Colorado Springs, Colo., h

## Wein Lecturer On Jazz At Boston U

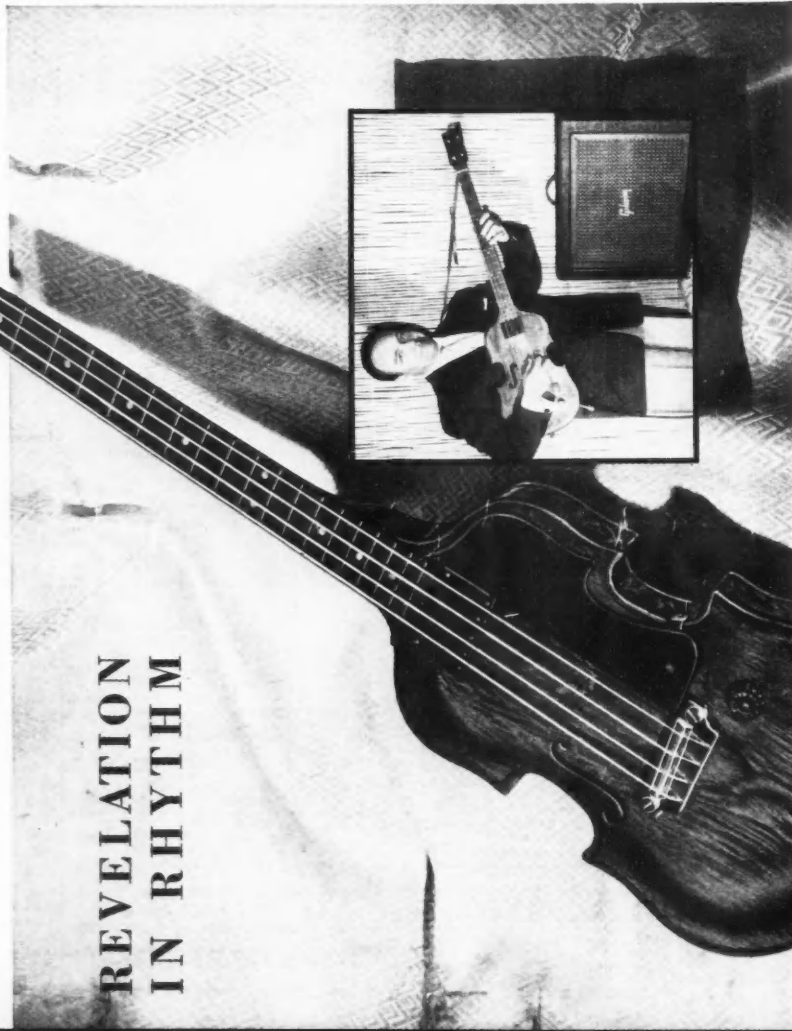
Boston—George Wein has been appointed lecturer on the history and evolution of jazz at Boston university's school of fine and applied arts.

In contrast to previous lectures on jazz in New England colleges, this course will offer two full credits toward a degree and is the first such jazz course to be offered at college level in this area. It is open to all students at the university.

Wein is founder of the Storyville and Mahogany Hall jazz clubs in Boston and produced the Newport, R. I., Jazz festival (Down Beat, Aug. 25). He also brought jazz this year to the Boston Art festival for the first time.

*Gibson* electric bass

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IN RHYTHM



*Dave Reiser, popular bass guitarist  
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Leading combos, western and country groups are featuring a "new sound" . . . the Gibson electric bass. Gibson's renowned electronic department is proud of this instrumental innovation, heralded for its deep, sustaining tones, lightning fast action and ease of handling. Teamed with the new Gibson GA-90 Hi-Fi Amplifier, with six speakers, here's really a "revelation in rhythm".

GIBSON, INC., Kalamazoo, Michigan

October 20, 1954

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(See Page 1)

MUSIC & DRAMA

# DOWN BEAT



Glenn Miller  
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(Starts on Page 7)

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The Ballrooms

See Page 3









STILL

THE MOST POPULAR  
BANDLEADER  
IN THE WORLD  
TODAY...





The last photo ever taken of Glenn Miller was made shortly before he took off across the channel. With him are Warrant Officer Paul Dudley and Capt. Don Haynes.



Glenn's hand was named tops in the nation in 1941 by disc jockey Martin Block's *Make Believe Ballroom* listeners. Here the deejay and Miller talk it over.



Marion Hutton and Glenn expressed delight when *Chattanooga Choo-Choo* was honored by a silver disc as being the country's top-selling record.



And here's Miller with his other top vocalist of the era, Ray Eberle, who looks quizzically up at the leader during a recording session.



From the Miller movie, *Orchestra Wives*, came this fine shot of Glenn's trombone section, which comprised

Paul Tanner, Jim Priddy, Frank D'Annolfo. It was the first film which tried to portray the life of an orchestra.

October

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# The Story Behind Glenn Miller—His Band, His Style, His Life, His Death

On a thickly-befogged afternoon in December, 1944, an army specialists corps major tossed his gear into a battered C-47 at an RAF base near Bedford, England, and asked a rhetorical question of a fellow officer.

"Where," inquired Major Glenn Miller, "are the parachutes?"

"What the hell, Miller," jokingly replied Lt. Col. Norman Baessel, "do you want to live forever?"

Throughout most of the nearly 10 years since the disappearance of the well-known bandleader on that ill-fated flight across the English Channel, many a wishful rumor was heard to the effect that Miller, somehow, had managed to cheat death, after all. Unfortunately, for those who still cling to the belief that an army announcement of a "presumed" death always holds out hope, there is no doubt of the fate that overtook one of music's most popular figures. Glenn Miller definitely perished when his plane went down in the Channel Dec. 15, 1944.

The man who knows, and who once said so flatly to a *Down Beat* reporter, is Don Haynes, the late leader's manager for many years and now a Hollywood agent, who was there when Miller took off. "That word 'presumed'," Haynes has reported, "is just military terminology. There is no presumption about it. Glenn Miller is not alive anywhere on this earth."

Reasons? According to Haynes, only three possibilities ever presented themselves as to the fate of Miller, and two have been completely ruled out. The plane could not have crash-landed or been shot down in England or France, he says, because no evidence of it ever came to light. The pilot could not have missed his target and landed in enemy territory, with the passengers' being taken prisoner, because (1) the pilot was too skillful; and (2) German records were carefully checked after the war for all missing Americans.

The only possible explanation, the bandleader's long-time aide has pointed out, is that the plane, which lacked de-icing equipment, went down in the Channel, in whose freezing waters no one could have survived more than a few minutes. "Remember," says Haynes, "no trace of any of the occupants of that plane ever came to light."

If the man, himself, died a decade ago, his music is today as much alive as ever. First resurgence of interest in the Miller band stylings came in 1946 when Tex Beneke fell heir briefly to the ork's library and began re-creating the old dance arrangements that had rocketed Glenn to the forefront of his field in 1939.

Though Beneke later relinquished the Miller book, a raft of bands using similar stylings cropped up in the next few years and then, while everyone was trying to sound like Miller, back came Miller, himself, right in 1954, to take up again the No. 1 position among bandleaders, as the immediate result of a highly-successful film biography, *The Glenn Miller Story*, and an equally-successful RCA-Victor memorial album of his recordings.

The album, priced at \$25, sold 100,000 copies, both to nostalgic folk who had never forgotten the distinctive Miller arrangements, and to youngsters to whom the long-dead leader had been, until then, only a legend.

Unfortunately for the romantics, however, the story behind this remarkable staying power contains little of the glamor and dramatic incident of a "legend." As *Down Beat* editorialized in its special Glenn Miller memorial issue of July 27, 1951: "If there is one moral to be found in the Glenn Miller career it is that nothing happens overnight, particularly in the music business. . . Miller's success didn't start with his hit recording of *In the Mood*. It started with his first trombone lesson back in Colorado—and there was a lot of misery and disappointment between the two dates."

Alton Glenn Miller, born of a farmer father and a schoolteacher mother in Clarinda, Iowa, March 1, 1905, acquired his first horn, a broken-down trombone, from a butcher, for whom he ran errands as a child. He was a relentless pluggier from the start, and by the time he was a teen-ager, working after high-school classes in a barbershop and later, in a sugar-beet factory, Glenn already was playing concerts with the town band. When the ink was hardly dry on his high school diploma, the hard-working Glenn was playing with his first band—that of Boyd Senter.

Next came college days in Boulder, Colo., where Miller began trying his hand at arranging. He left college to land a job in California with Ben Pollack's band, the group with which he cut his first record—*When I First Met Mary/Deed I Do* in 1926 in company with such sidemen as the then 17-year-old Benny Goodman, altoist Gil Rodin, and tenorist Fud Livingston.

In 1928 Glenn, working in New York with Pollack, switched to the Paul Ash band, worked as a freelance arranger briefly, then snared a job writing for Roger Wolfe Kahn at \$50 an arrangement. In 1929 he joined Red Nichols, working in the pit at the Broadway show, *Girl Crazy*, and by early depression days—his income augmented by his outside writing stints—was earning between \$200 and \$300 weekly. The steady, methodical, plodding Miller method was beginning to pay off, but there were plenty of ups and downs in store, even so.

A road stint with a band fronted by singer Smith Ballew followed, then an arranger's post with the newly-formed Dorsey Brothers ork. More studies, too—this time with Dr. Joseph Schillinger, whose mathematical theories, applicable to composition, were also being absorbed by such musicians as George Gershwin. Miller then joined Ray Noble as arranger and stumbled on the unusual voicing that was later to be the so-called "trade-mark" of his own band.

"Noble's hot trumpet man, Pee Wee Erwin," says Miller's biographer, Leonard Feather, "had a good range, and Glenn wrote some high parts for him, sometimes along with three saxes for a four-part harmony passage. When Pee Wee was later replaced by a trumpet man who couldn't handle this rangy assignment the lead part was transferred to the clarinet, played by Johnny Mince, with the tenor sax doubling the lead an octave lower, and the other saxes filling out the harmony. In this purely accidental manner, the hallmark of the Glenn Miller style was born."

Next came Miller's attempt at leading a band—a venture that proved unsuccessful, but didn't keep the trombonist-arranger from trying again. In 1937, using chiefly his own financing, Glenn assembled a crew including tenorist Jerry Jerome, clarinetist Irving Fazola, trumpeter Bob Price and altoist Hal McIntyre, and went on the road.

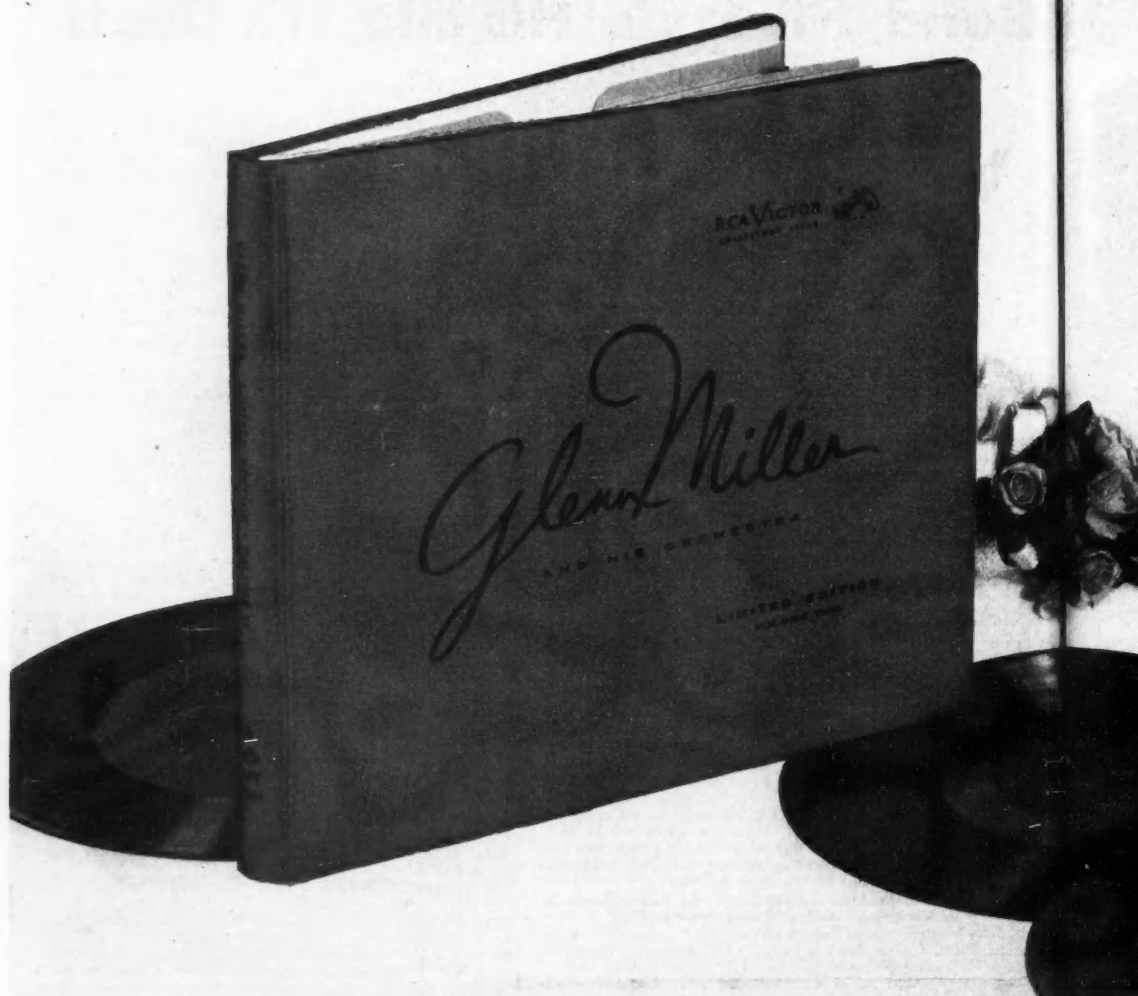
A scheduled two weeks at the New Orleans Roosevelt hotel turned into a two-month booking, but the one-niters were practically disastrous. A year later, having lost an \$18,500 investment, he disbanded, but the Miller persistence remained. Turning down a \$250-a-week offer to join Vincent Lopez, Glenn formed a new band, using only three of his original sidemen—McIntyre, bassist Rolly Bundock, and pianist Chummy MacGregor.

To these he added tenorist Tex Beneke, vocalist Ray Eberle and others, and with financial backing from ballroom operator Si Shribman, launched his second full-scale assault on the band world. It was far from successful at the start, for in the early months the biggest problem was meeting a payroll on which the highest salary was a princely \$52.50 a week.

The first break came with a recording contract on the old Bluebird label, a Victor subsidiary, for which the band cut a tune originally slated for Bluebird's top name, Artie Shaw, who was ill at the time. The tune was Frankie Carle's *Sunrise Serenade*, and to back it, Miller used a theme he had originally written as an exercise in his Schillinger days. He called it *Moonlight Serenade*.

(Turn to Page 6)

**Down Beat**  
Part Two of Two Parts



60 fabulous performances never before on records

## GLENN MILLER LIMITED EDITION

The first volume of RCA Victor's "Glenn Miller Limited Edition" released last March was one of the most successful albums in history—a complete sell-out! Hundreds of thousands were unable to buy a copy because dealers' stocks were depleted almost overnight!

Now here is *Volume II*...even more thrilling than the first! Sixty exciting Glenn Miller performances...never before on records! All have been newly produced.

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essed to assure enhanced fidelity. Most were recorded "off-the-air" from the Glen Island Casino, the Meadowbrook, the Café Rouge and the Paradise Restaurant. Nineteen of the songs were recorded during the famous Chesterfield Cigarette broadcasts of 1940, '41 and '42.

*Volume II* is available on Long Play (5 records) and 45 Extended Play (15 records). The handsome, simu-

lated leather cover is printed in red on a smart gold crackle finish. Each album is factory-sealed for maximum record protection.

*Remember, Volume II is a Limited Edition. To avoid disappointment, place your order now through your nearest RCA Victor Record dealer. . . only*

**\$24<sup>95</sup>**

Prices suggested list, incl. Fed. Excise Tax. Add local tax.

# Miller Band Is Still Best-Selling Orchestra In Recording Field

An orchestra that ceased to exist over a decade ago is now the nation's No. 1 band.

Glenn Miller, whose band played no dates after 1942 when Glenn entered the air force, has survived for the last decade through the medium of the phonograph and today is the country's best-selling band on records.

During the last year dealers have racked up retail sales of more than \$4 million with Miller merchandise.

## Complete Sellout

A 70-tune limited edition for \$24.95 was a complete sellout, with thousands of Miller fans being disappointed because they were unable to obtain copies. Then in January, Victor issued an album with eight selections featured in the motion picture, *The Glenn Miller Story*. Thus far, sales of the movie album have exceeded 300,000 and it is still moving steadily at dealers' stores.

In April, Victor reissued 34 of the old Miller hit tunes on 89-cent pop singles with new labels and new sleeves. These discs brought such favorable buying reaction (sales totaling over 1,000,000 copies) that additional Miller albums were released in May: five 45 rpm Extended Play albums and two 12-inch LPs offering repertoire never before available on the new speeds.

Now, in response to the continuous clamor for more and more Miller music, RCA Victor is issuing another deluxe album package titled *Glenn Miller Limited Edition, Vol. II* which will sell for \$24.95. The new album consists of 60 of Miller's best numbers taken from radio broadcast tapes and enhanced by the miracles of modern day high fidelity treatments. Available to platter fans for the first time, these tunes represent the Miller band as it came into living rooms on evenings in the late '30s and early '40s.

## Back To 1938

It is a superb band in the high moments when it was inspired by live audiences jammed around the apron of the platform. Chronologically, the music goes back to 1938, when an as-yet-unheralded Miller took his band into the Paradise restaurant. It continues on through the nights at the Cafe Rouge, the Meadowbrook, and Glen Island Casino. There are also, to make the documentation completely representative, some of the broadcasts that Miller did for his Chesterfield show.

The music that the Miller band turned out during those years is as much in demand now as it was then. Disc collectors pay as high as \$30 each for records made at the start of his career with RCA Victor. Later discs, made to sell for 35 cents each, today bring \$2.50 apiece.

The Library of Congress in Washington requested and received the complete Miller discography from Emanuel (Manie) Sacks, Vice President and General Manager, RCA Victor Record Division, recently, and the new



Mrs. Helen Miller, Glenn's widow, and Jimmy Stewart hold up for display a gold record of *Chattanooga Choo-Choo* that was presented by them and Manie Sacks, RCA vice president (next to Mrs. Miller), to acting librarian of the Library of Congress, Verner W. Clapp (second from right). It is now part of a Miller collection at the Library.

Volume II will be presented next month as an added relic to the collection.

## Enormous Influence

Miller's influence on popular music was and still is enormous. The gross income of his band during its heyday averaged half a million dollars annually. In 1940, when the juke box business was at its peak and annual collections amounted to \$150,000,000, one out of every three nickels dropped into the coin machines went for a Glenn Miller record.

At the present time, 12 years later, he continues to be the most persuasive individual in the music field. His records outsell those of many of the day's top vocalists.

## Whole Life

His latest anthology, *Glenn Miller Limited Edition, Vol. II*, is something more than a piece of merchandise. It actually represents Miller's whole life, from the moment of birth until his plane went under the dark waters of the channel.

This is remarkable enough, but what is more extraordinary is that it should hold such enchantment today.

# Here's Full Background on Glenn's Life

(Jumped from Page 3)

Now Glenn moved into the Meadowbrook ballroom, and found his music being aired 10 times weekly. Things were definitely looking up, but the big break was yet to come, for the band, at this point, was in the red to the tune of \$22,000. The big break came in May, 1939, in the form of an engagement at the Glen Island Casino, New Rochelle, N.Y., where the public, familiar with the Miller band's records and broadcasts, put a hearty stamp of approval on its in-person outpourings. From that moment on, Glenn Miller never lost his hold on the dancing public.

By mid-1940 the band had its own radio show for Chesterfield cigarettes, was grossing around \$10,000 weekly and was right up there with Tommy Dorsey and Benny Goodman in the popularity polls. Between that time and his enlistment in the army, Miller appeared

with his ork in two films—*Sun Valley Serenade* and *Orchestra Wives*—and turned out such hit discs (now on the parent Victor label) as *In the Mood*, *Tuxedo Junction*, *Chattanooga Choo Choo*, and *String of Pearls*.

Miller reported for army duty in Omaha, Neb., Oct. 7, 1942, was assigned to special services and began formation of an Air Force band. For this unit he and arranger Jerry Gray converted such non-martial tunes as *St. Louis Blues* and *Jersey Bounce* into march numbers. The band played bond rallies and recruiting drives and broadcast a series of shows called *I Sustain the Wings*, before going overseas to entertain the fighting forces July 9, 1944. Based first in Bedford and later in London, the AEF band did countless airshows before making the hop to France—the hop that Miller never completed.

(Concluded on Next Page)





Here's Miller in his most famous pose, in a picture taken at the height of his career when he was tops in ballrooms, on records, and on radio.



This is Jimmy Stewart as he appeared in the role of Miller in *The Glenn Miller Story*. His ability to simulate a trombonist won him plaudits from musicians.

## Glenn's Name, Records Outlasted Stars Who Made Films With Him

Hollywood—Though most people have forgotten, it's interesting to recall that some of Glenn Miller's most enduring records originated in the two motion pictures Miller and his band were featured in at 20th Century-Fox not long before he disbanded and joined the army in 1942.

All by Mack Gordon (lyrics) and Harry Warren (music), the songs, written especially for the films, were *Chattanooga Choo Choo*, introduced in *Sun Valley Serenade*, *Serenade in Blue*, *Kalamazoo*, and *At Last*. The latter bowed in *Orchestra Wives*.

In both pictures, "Glenn Miller and His Orchestra" received top billing with the featured leads. Furthermore, the Miller band of the era and their recordings, brought back into the limelight by Universal-International's bio-film on the bandleader, *The Glenn Miller Story*, are better known today than some of the leading players who appeared with Miller in the pictures.

### Where Are They Now?

The star of *Sun Valley Serenade* was Sonja Henie, still remembered as an ice skater but at that time one of Hollywood's biggest boxoffice attractions as a film star. On the other hand, a minor role in *Sun Valley Serenade* was filled by a comic who was barely heard of again until the advent of television—Milton Berle.

The leading feminine role in *Orchestra Wives*, first serious attempt to build a picture around the story of a dance band and dance musicians, was played by a young actress named Ann Rutherford, then believed to be a coming screen luminary. Today she is unknown.

But some may recall that the bass player in the Glenn Miller band, as seen in the picture (soundtrack was by Doc Goldberg), was supposed to be quite a comic character, though the actor in the role did not exactly register then as a howling success.

His name was Jackie Gleason.

George Montgomery, who had the "romantic lead" in *Orchestra Wives*, in the role of a trumpet player (soundtrack by Johnny Best), nowadays works mainly as a movie cowboy, and is better known as the husband of Dinah Shore.

### GM Unawed by Actors

One of the incidents recalled by those who were around the set when *Orchestra Wives* was being filmed was Miller's impatience with Montgomery's unwillingness (or

inability) to make much of an effort to simulate the appearance of a trumpet player negotiating a high-note passage. At one point, the bandleader, who was also acting as technical advisor, turned to the director and said loudly:

"I can't understand how this fellow ever finds his way home at night!"

U-I's *Glenn Miller Story*, which found Jimmy Stewart portraying the leader and June Allyson in the role of Helen, his wife, proved to be one of the boxoffice bonanzas of the year. Though it received mixed reviews from musicians and former friends of Glenn when they saw it, the public poured out to see the Hollywood version of his life.

The film not only spurred the sale of the first Glenn Miller *Limited Edition* Victor album, it also moved 20th Century-Fox to reissue *Sun Valley Serenade* and *Orchestra Wives* in many double-bill houses, where they still are appearing.

## The Miller Legend

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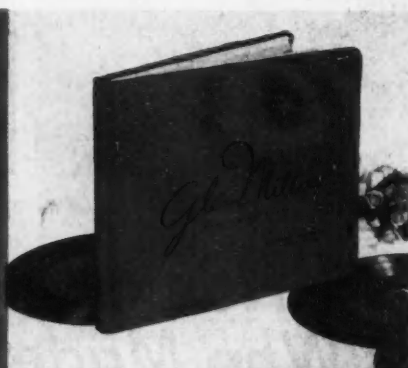
One year after the report of his disappearance, on Dec. 18, 1945, Major Glenn Miller was reported "officially dead" in the chronicles of the U.S. Army. Today, 10 years after the report of his disappearance, Glenn Miller lives, not only through his records and transcriptions (many of which were issued for the first time this year by Victor) but as an example for the entire music business.

"We are proud of the Glenn Miller story," said this magazine in its Miller memorial issue of 1951. "Proud because it is such a clean, honest record of accomplishment—no chicanery, no devious dealings, none of the unpleasant attributes which too frequently are associated with the music field, as well as other branches of the entertainment industry."

"If more stories like this one could be told, the public, and perhaps even the daily press, might be converted from the silly notion that musicians are either alcoholics or narcotics addicts, sex maniacs, or common morons."

"This . . . (is) . . . not an attempt to glorify Glenn Miller. He was human and undoubtedly had his faults and his frailties. That his better attributes outweighed them is manifest in the record. This, then, merely (is) an effort to demonstrate that there has been—and is—plenty of decency in the music business!"

the 60 selections included in  
**GLENN MILLER**  
**LIMITED EDITION VOL. II**



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 Body And Soul  
 Crosstown  
 Daddy  
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 Dancing In A Dream  
 Deep In The Heart Of Texas  
 Deep Purple  
 Doin' The Jive  
 Down South Camp Meetin'  
 Falling Leaves  
 Frenesi  
 Georgia On My Mind  
 Get Out Of Town  
 Hallelujah  
 Heaven Can Wait  
 The Hour Of Parting  
 How Deep Is The Ocean  
 Humoresque  
 I Don't Want To Walk Without You  
 I Dreamt I Dwelt In Harlem  
 I Want To Be Happy

I'll Never Smile Again  
 I'm Sorry For Myself  
 In A Sentimental Mood  
 Indian Summer  
 Isn't That Just Like Love  
 The Jumpin' Jive  
 Let's Have Another Cup Of Coffee  
 Limehouse Blues  
 Measure For Measure  
 A Million Dreams Ago  
 My Heart Belongs To Daddy  
 My Last Goodbye  
 On The Alamo  
 Pagan Love Song  
 The Rhumba Jumps  
 St. Louis Blues  
 So Little Time  
 Sophisticated Lady  
 A Stone's Throw From Heaven  
 Sunrise Serenade  
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 This Can't Be Love  
 Tiger Rag  
 Twilight Interlude  
 V For Victory Hop  
 We Can Live On Love  
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